

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

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OCTOBER 1952

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Prospectus and all particulars may be obtained on application to the Registrar at the College.

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ROYAL MANCHESTER COLLEGE OF MUSIC

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NOVEMBER-DECEMBER EXAMINATIONS 1952

ENTRIES close on Wednesday, 8th October

The WRITTEN EXAMINATION takes place on Thursday, 13th November (2 p.m.).

1953 EXAMINATIONS

THE SYLLABUS for 1953 is now available on application, preferably by postcard.

The requirements for AURAL TESTS for all Grades have been changed. The CLASS SINGING syllabus has been completely revised. There are NEW PIANOFORTE and STRINGS lists; those for Organ have been revised; those for singing are unchanged from 1952.

THE SECRETARY,

14 Bedford Square, London, W.C.1.

Telephone: Museum 4478. Telegrams: Musexam, Westcent, London

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(Founded 1913)

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Vice-President: A. J. PRITCHARD, MUS.D., F.R.C.O., F.T.C.L., A.R.C.M.

SATURDAY, 18th OCTOBER 1952, at 3.30 p.m.

ST. JOHN'S WOOD CHURCH

(opposite Lord's Ground)

"MUSIC IN CHURCH"

The Right Rev. G. A. ELLISON, M.A.

Lord Bishop of Willesden

6 p.m. Choral Evensong.

(Dr. A. J. PRITCHARD)

Full programme announced in the Bulletin.

Prospective new members are invited.

Application to the Hon. Secretary, C. H. Mortlock,
2 White Lion Court, Cornhill, E.C.3 (Avenue 4113).

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MARYLEBONE ROAD, LONDON, N.W.1

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Incorporated by Royal Charter 1830

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PROSPECTUSES, SYLLABUSES and information from
L. GURNEY PARROTT, Hon.F.R.A.M., Secretary.

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KENSINGTON GORE, LONDON, S.W.7

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President: SIR GEORGE DYSON, M.A., LL.D., D.Mus.

DIPLOMA EXAMINATIONS (ASSOCIATESHIP AND FELLOWSHIP), JANUARY 1953. LATEST DATES OF ENTRY.

London: For Associateship, Thursday, November 27th; Fellowship, Thursday, December 4th. In the case of New Members the proposal form and first annual subscription (with examination entry form and fees) must be received at the College not later than Thursday, November 20th.

Glasgow: For Associateship and Fellowship. All entry forms and fees (also proposal forms for New Members) must be received at the College not later than Monday, November 17th.

NO NAMES WILL BE ACCEPTED AFTER THE ABOVE DATES. CHOIR TRAINING EXAMINATIONS, MAY 1953. The Syllabus may be obtained from the College on application.

ORGAN PRACTICE (Members only). Until the end of October the charge is 2s. 6d. per hour. During November and December the charge during College hours is 3s. per hour.

ORGAN PRACTICE—SPECIAL ARRANGEMENTS. For the convenience of members who are engaged during the day, the organ will be available for practice from November 11th until January 2nd (except December 24th to 26th inclusive) on Tuesday to Friday evenings from 5 p.m. to 6 p.m. or 5 p.m. to 7 p.m. Bookings from 6 p.m. to 7 p.m. alone will not be accepted. The charge is 3s. 6d. per hour payable at the time of booking.

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The School has a large Concert Hall and a fully-equipped Theatre where Operas and Plays are produced.

The Graduate Course for the Training of Teachers in School Music, leading to the Diploma of Graduateship of the Guildhall School of Music and Drama (G.G.S.M. Lond.) is approved by the Ministry of Education and for the purposes of the Burnham Scale confers the status of Graduate (Pass Degree). The Diplomas of the School in the teaching of all Musical Subjects are recognised by the Ministry as conferring Qualified Teacher Status.

The Prospectus may be obtained post free from
The Secretary.

THE SPRING TERM BEGINS ON JANUARY 5th, 1953

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WARDEN: HAROLD DAWBER, F.R.M.C.M., F.R.C.O.

REGISTRAR: ERIC WILSON, M.A., M.E.D., D.MUS.

Students are admitted only for a complete course of musical training. The College Diploma (A.R.M.C.M.) is granted after examination to internal students only who have completed at least a three-years' course. Full Orchestra, Operatic and Choral Classes. Ensemble, string quartet, sight-singing, elocution and dramatic classes. Training course for Teachers with facilities for gaining practical experience in schools.

Prospectus, with particulars of Scholarships, on application to the Secretary, R.M.C.M., Ducie Street, Oxford Road, Manchester 15.

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COLLEGE OF DRAMATIC ART

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F.R.C.O., F.S.A.

Incorporated

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THE COLLEGE is completely equipped for every branch of musical education.

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The College holds examinations for Certificates and Diplomas throughout the United Kingdom and the British Commonwealth.

Local Exhibitions, Gold and Silver Medals and Book Prizes are awarded at each examination period.

The College Diploma of Licentiate (Teacher) is recognized by the Ministry of Education for "qualified teacher" status.

Examination Syllabus and Teaching Prospectus from

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Prospectus and further information from the Secretary, Birmingham School of Music, Paradise Street, Birmingham 1.

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Ordinands: December 15th-22nd.

Full list from

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December	6	Messiah	Handel
"	27	Carols	
February	21	Mystical Songs, Magnificat, Mass in G minor, Benedicite, Fantasia on 104th Psalm	Vaughan Williams
March	21	St. Matthew Passion	Bach
May	16	Mass for 5 Voices, Byrd; Songs of Farewell, Parry; Missa Cantuariensis, Edmund Rubbra; Ring out, ye crystal spheres, Harold Darke; Te Deum in C, Benjamin Britten	

Soloists

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A.T.C.L. Paper Work (2)

March
D.Mus. Exercise, Dublin

April
A.T.C.L. Paper Work
" Practical (2)
B.Mus. Exercise, Durham
(3)
L.R.A.M. Paper Work

June
D.Mus., Dublin

July
A.T.C.L. Practical
Paper Work

September
A.R.C.M. Paper Work
Inter B.Mus., Durham
L.R.A.M. Paper Work

October
B.Mus. Exercise, London
(2)

December
B.Mus. London (New
Syllabus)
Inter B.Mus., London (3)

1952

January
F.R.C.O. Paperwork (3)
L.R.A.M. Paperwork

March
Inter B.Mus., Durham

July
A.R.C.O. Paper Work (6)
L.T.C.L. Piano

Totals :

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F.R.C.O.	13	B.Mus.	36
D.Mus.	20		

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(Continued on page 470)

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

OCTOBER 1952

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MUSIC

'Torchés.' Carol by John Joubert.

Ralph Vaughan Williams

By EDWARD J. DENT

In publishing this article, the 'Musical Times' joins in the congratulations warmly offered by his fellow-musicians to Dr. Vaughan Williams on his eightieth birthday, 12 October 1952.

WE celebrate the eightieth birthday of Ralph Vaughan Williams within a few days of the centenary of Charles Villiers Stanford, and the contiguity of dates is appropriate. Vaughan Williams was a pupil of Stanford and a product of that Cambridge which was musically dominated by Stanford's personality; he inherited from Stanford his lofty idealism and artistic integrity, as well as his devotion to the folk songs of his native land, and like Stanford he has been an inspiring teacher of the younger generation. But there was one fundamental difference between the two men; Stanford was the last of the classic-romantic era of the nineteenth century and could never imagine any music that was not composed in that style. A supreme craftsman, his one aim was to pursue pure beauty of sound and perfection of form; despite his 'Irish' enthusiasm he was far more a classic than a romanticist. Vaughan Williams might perhaps resent being described as either, and at this date both designations seem irrelevant. What matters is that from the first beginnings of his career he has always looked towards the future, and that is why in his eightieth year he is no 'ancient monument' but a vital force in modern music; whatever his next work may be, we can be sure it will be no repetition of what we know already.

As a teacher he is a firm believer in the necessity of a solid foundation of scholastic technique. In that dreariest of academic duties, examining for musical degrees, no one is more conscientious and considerate, or more rigorously severe. 'We can't pass anyone who doesn't know his *stodge*', he used to say—that word meaning strict counterpoint and fugue. Another wise observation of his was, 'We can't teach these young people anything except what has been done already; if they want to write original music they've got to make their own technique for themselves.' It was Vaughan Williams who first discovered the genius of Constant Lambert as a young student of composition.

It was characteristic of him that the first work which brought him into public notice was called 'Toward the Unknown Region', and the next was the 'Sea Symphony' with its final movement dedicated to the explorers. Both of these works came out at Leeds, where Stanford's advice carried a good deal of weight; if he was no explorer himself, Stanford could appreciate the questing temperament of his pupil. The next stage was Vaughan Williams's period of study with Ravel, the first fruit of which was 'On Wenlock Edge'; it was not in the least like Ravel, but to the audiences of those days Paris seemed to have worked a strange transformation in his style, a transformation still more noticeable in his music to 'The Wasps' of Aristophanes at Cambridge. 'The Wasps' certainly startled the older devotees of Parry and Stanford, but the undergraduates who sang in it accepted it with rapturous enthusiasm. Cambridge was proud to claim him as her own, and challenged academic opinion by organizing a concert of his chamber music, including 'On Wenlock Edge' and the string quartet which he had written in Paris.

London was not quite ready for him; the production of his 'London Symphony' was due to the generosity of Bevis Ellis who financed a series of orchestral concerts in order to bring out Geoffrey Toye as a conductor. The 'London Symphony' is visionary as well as violently realistic. It is the visionary quality which runs through all the composer's works and which is far more deeply characteristic of him than the influence of English folk song which most critics are inclined to pin on to him as a permanent label. The folk-song movement of the early twentieth century was merely an episode. Its influence still permeates our musical consciousness and has spread its beneficent stimulus over a wide area of our population, but as the foundation of a school of composers and the fountain-head of a new and truly national type of English music it very soon

came to an end. The 'folky' style has become a quaint affectation of the past; even Vaughan Williams himself has ceased to write in it, at least as far as his major works are concerned. The Blake-like vision remains.

Blake inspired 'Job', which has now become a classic of our ballet repertory, and Blake, too, seems to have shared with Bunyan in the conception of 'The Shepherds of the Delectable Mountains'. As long as that opera stood by itself it shared the fate of 'Riders to the Sea' (and Holst's 'Savitri' too); our opera managers in this country have an invincible aversion to short operas that do not fill a whole evening. Yet audiences have been more willing than critics to approach Vaughan Williams's music in the right spirit. It is futile to compare it with the music of other composers; one has to make a conscious and willing surrender to it. That English audiences can do so was strangely apparent at the first performance of his sixth symphony. One could imagine audiences in other countries either filtering out gradually during the last movement or else receiving it with laughter and fierce hostility; our own accepted it without question, though it is one of the most remote and visionary pieces of music ever written. And even if any other composer, English or foreign, had had the conception of such a movement to

end a long symphony, would he have had the moral courage and faith in himself to write it down?

The same sort of surrender is demanded by the Pastoral Symphony, of which H. P. Allen affectionately remarked that it 'suggested V. W. rolling over and over in a ploughed field on a wet day'. And still more must we make the surrender to 'The Pilgrim's Progress', the fruit of many years' meditation. Our critics said it was more suitable to a cathedral festival; they know all about those, but have little understanding of opera. Vaughan Williams said himself that he would not allow the work to be performed apart from the stage, and he was of course absolutely right; it is an opera and its only place is the theatre. If the first production at Covent Garden was not always quite convincing, it certainly was not the fault of the composer. Like Stanford again, Vaughan Williams has persisted in writing operas; future generations may possibly prefer them to his symphonies and choral works. 'Hugh the Drover' has a long expectation of life, even though productions may be intermittent. 'The Pilgrim's Progress' is undoubtedly the greatest and the most deeply moving contribution of modern times to the building-up of a national repertory of musical drama.

Iris Lemare

By ERNEST BRADBURY

ON a damp and dispiriting Sunday evening a year or two ago it was my duty to make a journey into the darker regions of the West Riding. Pitheads, mill chimneys and the bleak, gaunt outlines of textile manufactories formed a typical industrial landscape, soon to be lost in the gathering gloom. Sharp, light rain began to fall. My destination was Cleckheaton, a town which, like its name, might have been invented by Mr. Priestley. I was going to listen to some Bartók.

The circumstance is not without significance for—as may be readily guessed—Bartók is not the West Riding's favourite composer, as witness the following true story. The conductor of the Yorkshire Symphony Orchestra, having performed a Bartók work in a programme at Keighley, was approached after the concert by a forthright Yorkshireman who asked 'What was that modern thing you played tonight?' 'Bartók's "Divertimento for strings"', he was told. 'Strings?' came the pained retort. 'It sounded like a bloomin' weaving shed.'

Yet on this particular Sunday evening a good proportion of Cleckheaton's thirteen thousand souls had gathered in what even rival communities will grudgingly admit is a fine Town Hall. There they listened with obvious interest to the music of Bartók and others, and gazed with some admiration on the conductor in charge of it. This was Iris Lemare, conducting the Lemare Orchestra. And, in truth, there was a kind of missionary zeal about the concert springing, in all probability, from that devotion to the music of contemporary composers which has characterized the work of Miss Lemare throughout her professional career.

Someone has yet to write a sociological essay on

the place of women in music. Bernard Shaw had a few shrewd comments to make regarding women performers in those emancipatory days of the nineties, but the subject has not been pursued. Now, women performers are taken for granted and their number is legion, in England at least. When the Hallé Orchestra first went abroad after the war, Continental critics were as much surprised by the number of women in the orchestra as by the quality of the Hallé playing. In composition and criticism women have to some degree established themselves. But the position of the woman conductor is still peculiar. No woman figures in a recent book called 'International Gallery of Conductors', though the work of no fewer than thirty-six conductors is reviewed. Only two women, up to 1936, had been allowed what a gossip writer of the time called 'the honour' of conducting a B.B.C. Orchestra. One was Dame Ethel Smyth; the other was Miss Lemare.

Her engagement to conduct the B.B.C. Orchestra (Section E) on 15 April 1936 aroused much attention in the Press and provoked some light controversy. Yet, in comparison with most general programmes of today, the following surely indicates a welcome, adventurous spirit:

- Overture, 'The Wasps' . . . Vaughan Williams
- Concerto for viola and string orchestra
(soloist, Bernard Shore) . . . Christian Darnton
- First broadcast performance
- 'Great Agrippa' (or 'The Inky Boys')
Ballet for five dancers, after Struwelpeter, for fourteen instruments and percussion . . . Elizabeth Maconchy
- First broadcast performance
- Passacaglia on a well-known theme Gordon Jacob

Before the Third Programme arrived, concerts to match this in interest were not of everyday occurrence. Since 1936, however, a new caution seems to have overtaken concert promoters and most departments of the B.B.C.

It might be as well to dispose now of the question which all people, whether newspaper interviewers or not, ask Miss Lemare as soon as they feel bold enough. One august journal once described her, with much confusion of thought, as 'the daughter of Alfred Lemare, the famous blind organist'. She is, in fact, the daughter of Edwin H. Lemare, who is as much renowned for one single composition as for all his activity as an organ recitalist. (I have an organist friend whose vicar would not accede to a young bride's request for 'Moonlight and Roses' in her marriage music programme. The organist got round this difficulty by substituting Lemare's 'Andantino in D flat'.)

In her early student days Miss Lemare was also an organ pupil, her tutor being Dr. Thalben-Ball. But after three years she gave it up. 'I had no talent', she says, simply, with a candour that is quite disarming. Then she adds, thoughtfully, 'I found I got on much better with the kettledrums; and besides, if one is interested in the orchestra there is a great advantage in seeing things from both sides.' Miss Lemare has been a professional timpanist, and is occasionally to be seen in this rôle at concerts in Yorkshire.

Like those of the majority of students, Miss Lemare's days at the Royal College of Music were not particularly eventful. She studied orchestration with Gordon Jacob and conducting with Sargent. Before entering the College she had also made a study of Eurhythmics, as a likely subject for teaching, should that become necessary. Sargent, says Miss Lemare, was a hard taskmaster; but she still speaks of his teaching with warm recollection. 'We were made to understand that we were professional conductors', she says. 'It was our job to conduct anything—a Sousa march, parts of the Gilbert and Sullivan operas, extracts from Wagner, or a newly-written symphony still in manuscript.' One of the most difficult, if most rewarding, of all musical tasks, she thinks, is conducting at sight—a necessary part of training.

At the outset of her career Miss Lemare was encouraged by Sir Hugh Allen. It was Allen's idea that she should widen her scope by taking a diploma in Elocution; and later she appeared on several occasions as an adjudicator in this subject. Allen thus realized early that a woman determined to devote herself to conducting was likely to meet—probably throughout her career—what he termed 'an appalling barrier'. There was an early instance of this when Miss Lemare's application for the conductorship of a certain orchestra was thrown back 'on principle'. Despite Sir Hugh's strong backing, the Committee had decided that 'under no circumstances would they consider having a woman conductor'. But in the ten years preceding the outbreak of war, Miss Lemare nevertheless achieved prominence with some striking and original work of her own, with effects of more than passing importance.

Older musicians will recall the Macnaghten-Lemare Concerts of 1931-34, in London, and the

Lemare Concerts—under the patronage of Robert (now Sir Robert) Mayer—which followed in 1935-37. The old Ballet Club Theatre in Ladbrooke Road, now named the Mercury Theatre, became the scenes of much brilliant music-making. Women, both performers and composers, played a prominent part in concerts that were soon noted for their inclusion of music by young English writers. For all this Miss Lemare, assisted by Elisabeth Lutyens and Anne Macnaghten, leader of a string quartet, was directly responsible.

A glance through some of the programmes indicates some of her interests. First we find Britten's 'Phantasy for string quintet' and his 'Sinfonietta for ten instruments'. Britten was then eighteen years old, and Miss Lemare suggests that these may have been the first public performances of important Britten works. Two years later (1933), we find a performance of three movements only of an 'Alla quartetto serioso' by Britten, with the sub-title of 'Go, play, boy, play'. The programme refers to 'two more movements still to come'.



[Photo by John Vickers]

(What happened to them?) Other composers whose names appear in the programmes are Elisabeth Lutyens, Grace Williams, Alan Rawsthorne (String Quartet no. 1, 1932), Gerald Finzi, Gordon Jacob, Christian Darnton, Elizabeth Maconchy, Cedric Thorpe Davie, Arnold Cooke, Phyllis Tate and Dorothy Gow. In December 1934 Miss Lemare conducted the first public performance of Britten's choral variations, 'A Boy was born'.

Amid all this, Miss Lemare's activities burst in a new direction in 1935. This year marked the beginning of what became known as the Pollards Operas. 'Pollards' was the name of Mrs. Bernard Howard's house at Loughton in Essex, near Epping Forest. Miss Lemare directed a performance—probably the first in London since its composition—of Handel's comic opera 'Serse'. The intention was to present the opera out of doors, in Mrs. Howard's delightful terraced garden. But on

15 June as *The Times* reported, 'torrents of rain drove it indoors'. Yet, for all that, the opera, produced by Geoffrey Dunn and conducted by Miss Lemare, was a great success and created much interest. With the exception of 'Ombra mai fù' (as Mr. Bonavia commented at the time) probably not one musician in a thousand previously knew anything of it. In September 'Serse' was performed again, and this time the weather was fine.

During 1937 Miss Lemare conducted the first performance of Rawsthorne's clarinet concerto at the Mercury Theatre, and then turned her attention to the second Pollards Opera. This was Alessandro Scarlatti's 'The Triumph of Virtue', which had probably never been heard in England before. Geoffrey Dunn again produced the work, and the weather this time favoured the alfresco performance. In the following December Miss Lemare gave her second broadcast with the B.B.C. Orchestra, including in her programme Rawsthorne's clarinet concerto and a suite by Elizabeth Maconchy, 'The Land'.

Before all musical activity was brought to a temporary standstill in September 1939 a third and last Pollards Opera had been given. Gluck's 'La Rencontre Imprévue', translated from its German title as 'The Pilgrims of Mecca', and now produced for the first time in England, was warmly and enthusiastically received by critics and public alike. Then came the war.

Miss Lemare's associations with the north of England date from 1940, first when she was a guest conductor of the Northern Philharmonic Orchestra and later when she was appointed music organizer to the Yorkshire Rural Community Council. There must be something about the district, for she still retains her pleasant country cottage, not far from York, and divides her time between there and London. During 1940 Miss Lemare had conducted in Oxford and elsewhere, her programmes still showing notable catholicity and reflecting greater enterprise than is common today. One programme, for instance, consisted of Fauré's 'Masques et bergamasques', a concerto for cello and strings by Georg Monn (1717-1750), Mozart's 'Haffner' Symphony and Stravinsky's 'Pulcinella' Suite.

The present Lemare Orchestra was founded in

1945, and broadcast for the first time in 1946. It played a major part in the York and Hovingham Festivals last year, when another facet of Miss Lemare's musicianship was seen in her training of various Women's Institute Choirs that were subsequently joined together for an overwhelmingly successful performance of Vaughan Williams's 'Folk Songs of the Four Seasons'. Since 1950 Miss Lemare has conducted this work in seven counties from Yorkshire to Sussex.

It has been said that women with too much personality become dragons. It has also been said that an orchestral conductor must have personality above all things. Miss Lemare has that personality, but she has too much feminine charm to be a dragon. Though perhaps fundamentally shy, Miss Lemare's genuine love of music shines through her professional armour. A bright conversationalist, she is appealingly open and outspoken in her views on music and life, and she has amazing resources of energy and determination. One is not surprised to learn that one of her pastimes is mountain climbing.

Perhaps I may record two personal instances. At a Malvern conference earlier this year I expressed a wish to see Elgar's birthplace. Almost at once Miss Lemare's shooting-brake—in which she carries instruments, books, scores and half her orchestra, if necessary—drew up at my hotel; and before you had time to whistle through the 'Nimrod' Variation we were there. The next afternoon I rashly suggested that we should climb the Worcester Beacon. I meant, of course, by way of the curving path which is the normal ascent. My companion, however, made a bee-line for the summit, and I gasped up behind her as best I could, frequently calling attention to the view below in order to regain regular breathing and some sense of masculine composure. Later I learned that this was her second climb that day, she having taken another party of musicians to the top during the morning.

Now, at the time of writing, Miss Lemare is planning her programmes for a week's music to be given on Scarborough Spa at the end of September. One never knows what she will do next. But it seems beyond dispute that the English musical scene in the last twenty years has gained much by her remarkable gifts and personality.

Science and the Singing-Master

By FRANKLYN KELSEY

IF there is one thing that can be said with complete certainty about the teaching of singing at the present time—indeed, about the only thing that can be said with any certainty at all—it is that it seems to have got itself into a stupendous muddle. I should imagine it to be an experience common to all principals of great schools of music to find that whenever, for administrative or other reasons, a singing student has to be transferred to a new master, the unfortunate wretch must unlearn everything that he or she has been previously taught and begin all over again at the very beginning, in order to learn the new master's 'method'. What is true of the academies is equally

true of free-lance teaching. It appears, in fact, that we are getting perilously close to the point where there will be as many 'methods' as there are teachers—and what crackbrained ones some of them are! I have lately come across a large book of nearly five hundred pages, written by a lady who claims to have learned the secrets of the art of singing through watching the movements of a caterpillar as it crawled across a leaf. So far as I am able to understand this enthusiastic explorer of cloud-cuckoo land—if indeed it is possible to understand her at all—it is these vermicular movements of the body, which she calls the 'swing' and the 'swang'—the whole movement being the

'swing-swang'—that the singer must master in order to sing well. The spectacle of a lean and scrawny tenor distressfully 'swing-swinging' his way across the perilous ranges of 'Every Valley' is pretty awful to contemplate; I should think that the prospect of every mountain and hill being made low would have a special significance for him! . . . But to what depths of unreason have we come when such a mountain of fatuous twaddle as this can be offered to the public by an honorable and distinguished firm of publishers!

At the opposite end of the scale is the 'scientific' teacher: the man who refuses to believe or to teach anything that cannot be justified by reference (his own reference, that is) to scientific objectivity. His teaching rests mainly upon an implicit premise (which he never bothers to question) that the subjective technique of the singer can be deduced from the objective knowledge of the scientist. His work is painstaking, and he must be respected for the integrity of his purpose. None the less, while paying him all due respect, I believe profoundly that he, more than any other type of teacher, is mainly responsible for the state of chaos in which the teaching of singing now finds itself. He is responsible because he invokes in his support the impressive authority of a modern science whose knowledge of the special problems of vocal technique it is presumed to be capable of solving is, in fact, woefully incomplete. He assumes a unanimity of scientific opinion regarding his own subject which does not exist. Only a fool would fall for the hallucinations of the caterpillar lady. The 'scientific' teacher, on the other hand, tends to attract the more thoughtful and persevering students who realize that singing is an art, and not merely a trick, and who could normally be expected to make their mark in the profession of their choice. Few of them ever manage to do so.

For the teacher who cares to go to some trouble, there is available a mass of pedagogic history and tradition concerning his art, accumulated over three centuries of teaching, which he can draw upon to his own and his pupils' profit. One would expect to find that in the case of so personal and subjective an art as this, the experience and teachings of the past would be held in great esteem, particularly when it is remembered what splendid craftsmen the teachers of this historic school were able to turn out. When one delves into vocal history, one discovers that up to a half-century or so ago, the biggest factor of a singing-master's prestige seems to have been, not his scientific attainments, but his pedagogic lineage. It was who had taught him, and by whom his teacher had been taught, that decided the question for the serious pupil. If he was of the true line of pedagogic descent, he might be expected to know how to teach singing: if he was not of that line, the ambitious student would be wiser to avoid him. Under these circumstances singing flourished exceedingly, the singers setting a standard of craftsmanship upon which few instrumentalists could improve.

Today, all that has changed; and it is not unfair to say that the change has come about very largely through the persistent propaganda of the 'scientific' teacher—a propaganda, the basis of which is

the repeated suggestion that because the teachers of the historic school were unfamiliar with a science that hardly existed in their own day, their teaching was necessarily unsound in certain fundamental respects. However impressive a list of successes such a teacher could show in the field of practical singing—and some of them could point to remarkable results—that teacher's advice and experience is now considered to be of little value. Who now studies Nathan, or Nava, or Mathilde Marchesi, when there is Aikin to turn to for the 'real' answer? In no other field of human activity that one can think of has the absurd position ever been reached where a consistent record of practical success is held to impart no particular value to the practical advice of the teacher.

The worst feature of this trend is that through his insistence upon the embracing and overriding authority of science in an almost wholly subjective field, the 'scientific' teacher has robbed both himself and his colleagues of the supreme authority which a teacher must exercise within the four walls of his studio if his teaching is to be effective. He has, in fact, laid himself open to controversion by any scientist who happens to disagree with his findings—and there are always many such to be found, for there is actually as little agreement among scientists about certain aspects of singing as among the present-day teachers. It is right that scientists should argue; it is one of their ways of acquiring knowledge. The singing-teacher, on the other hand, is paid, not for his scientific knowledge, but for his practical 'know-how', and for him to be arguing with his colleagues is all wrong. His answer lies, not in argument, but in what is happening to the voices of his pupils. He cannot make artists, and he is indeed lucky when he finds a pupil with all the qualities of spirit, mind, and character that go to the making of an artist. He may easily work for a lifetime and never find a single one. But whatever the limitations of his pupils he can, unless they are incapable of being taught, show a steady improvement in the quality of their voices, and that is the only vindication he needs.

It is true that singing is both an art and a science; but it does not do to forget, as the 'scientific' propagandist always seems to, that the singing came before the science. It is not what the scientist wants, but what the musician wants, that the singing-master is paid to produce. And so far as the practical work of the teacher is concerned, the science is limited to the single fundamental question of how the breath is to be employed. Ought it to be squeezed out of the body, as Caruso stated his own practice to be; or should it be breathed out in the usual sense of the word, as laid down in Aikin's article on Singing in the current (fourth) edition of Grove; or should it be moved down the nose, as seems to be the practice of the 'sinus-tone' school?

It is not my present purpose to pass judgment upon these various ways of using the breath. (There may be many others for all I know.) Naturally, I have my own very decided ideas on the subject—I should hardly dare to call myself a singing-master if I did not—but this is neither the time nor the place to start a technical argument of

so searching a nature. The point that I am concerned to make is that there is one thing that can always be said with complete confidence about the technical side of singing, and which no scientist can ever alter. It is that *as the breath is used, so will the voice appear to behave*. Once the crucial question of how to employ the breath has been decided, all the rest is the mere reporting of sensory experiences obtained by the singer as a consequence of using the breath in that particular way.

It does not form part of the practical work of a singing-teacher to determine whether the sensory experiences of the singer are real, in the objective sense of the scientist, or wholly subjective and illusory. He is neither qualified to do so, nor does he possess the elaborate scientific equipment without which the question could not be answered. It is not his trade to be a scientist, and the more keenly aware he is of that fact, the better for his pupils. On the other hand, he is both competent, and entitled, to discuss his methods of work in his own professional terminology for the benefit of his colleagues; and he is not to be criticized on objective and scientific grounds because he does so in terms of sensory experience. From the practical standpoint, he has no other means of making his readers understand what he is trying to tell them.

The sensory experiences of singing are of vital importance because it is only through these that a pupil can be taught to use the breath in the manner required by the teacher. For the singer, singing is not a reasoned philosophy but a sensory experience; and it is largely in terms of that experience that he has to be taught. The act of using the breath in a certain manner cannot be divorced in practice from its own sensory consequences. And is there anyone, however high a place he may occupy in the scientific field, who could predict from the objective situation of the moment the sensory effects of sonic vibration on a living and active human nerve system? It seems very unlikely; yet the 'scientific' teacher implies that he can make that prediction every time. The teachers of the historic school claimed that these effects could be described very broadly and comprehensively, *but only through actual experience of singing*. He who cannot himself sing correctly, cannot possibly teach. They stated that *if the breath is employed as they specify*, the singer will feel that the tone originates in the lungs, and that in traversing the full vocal compass, the voice will appear to associate itself at one stage of pitch with the chest, at another with the throat and mouth, and at a third with the head. These changing associations were given the name of 'registers' for convenience's sake.

Once again, I am not in the least concerned here with the rightness or wrongness of their teaching. My purpose is to point out that, let science say what it will, these sensory experiences are inevitable if the breath is used in the way they taught, and that they cannot possibly be controverted on scientific grounds. The only question which admits of argument on these grounds is the method of using the breath which causes them. Whether they are real, in the scientific sense, or as illusory as the intense pain often felt in the missing toes of a one-legged person is quite beside the point. Real or not, the singer cannot be taught without being made aware of them.

The fundamental question posed by the art of singing is in reality a very simple one. It is this. All singing involves physical effort, however mild the effort may happen to be. *Of what should it be an effort—of the voice itself, or of the breath?* Should a singer take a note by reaching for it with his voice, as it were, or by establishing the air-pressure conditions below the larynx which will enable the instrument to vibrate at that frequency? And if the singer's effort is to be an effort of the breath, will he not feel that effort as one of the lungs, the breath itself being insensitive? If it is felt at the lungs, does it seem feasible to dissociate the lung effort from the idea of tone when the very purpose of the effort is to make tone? Is it even possible for the singer to dissociate the two without turning the singing into an effort of the voice?

These are the questions which it seems to me that a singing-master should be asking himself, and not, 'do the lungs vibrate?' or 'does the larynx change its mechanical adjustment in encompassing two and a half octaves of pitch?' So far as the practical singing is concerned, it does not matter two straws whether the lungs actually vibrate or not; and so far as I am aware, no teacher of the historic school ever suggested that they did. Manuel Garcia certainly tried to discover whether or not the self-association of the voice with the three localities mentioned was paralleled by changes of adjustment of the laryngeal mechanism; but the knowledge he sought was purely academic. Whatever he discovered did not affect his teaching, and I have often thought that it might have been better for the art of singing had he made no mention of his discoveries outside the paper he read to the Royal Society at the invitation of that august body, and confined himself, in his technical writings, to the comprehensive formula stated by Isaac Nathan, that 'there is one voice which we associate with the chest, a second which we associate with the throat, and a third with the head'.

The 'scientific' teacher must bear a large share of the responsibility for the chaos into which the teaching of singing has fallen because, mainly at his insistence, the modern singing-master has been persuaded to jettison the rich store of technical history and tradition which was his own professional heritage, and to do his building upon a foundation which will not carry the weight that he tries to put upon it. He has sacrificed 'know-how' in exchange for a smattering of abstract knowledge. As a result, he no longer knows whether he is on his head or his heels. There is nothing he can be sure of, nothing concerning which he can reach agreement with his professional colleagues; if professional scientists cannot manage to agree, how much less can the sciolists—the 'half-knowledge' men? Singing is the most subjective and personal of all the arts; yet it has been submitted to the overriding objective judgment of a science which, in nine-tenths of his work, has no competence because it does not deal with subjectivity. The sooner he returns to his proper allegiance and reasserts his own supreme authority in his own field of work, the better for the singing-master and the art he teaches.

The craft of an instrumentalist can be taught more or less objectively because what the instru-

ment feels—if it did feel—is not a factor in the teaching. What the singer feels, however, is the supreme factor. Because his instrument is inside his own body, feeling is his yardstick. Singing is feeling in action. In the whole field of his art, there is only one thing that the scientist could tell the singing-master that would be of real practical value to him. That thing is how the breath should

be employed. All the rest is the mere reporting of consequent sensations, as I have said. Up to the present, the answers given by science to that crucial question are sadly conflicting ones. The day may come when an unequivocal answer is possible; until it does, I suggest that we shall do better to attend to our own business and leave the scientists to theirs.

The Musician's Bookshelf

'César Franck.' By Léon Vallas.
Translated by Hubert Foss
[Harrap, 15s.]

In 1906, sixteen years after Franck's death, his pupil Vincent d'Indy published a study of him in which the opening paragraph unveiled the author's attitude. Solemnly it was pointed out that, on the very day in 1822 when Beethoven was putting the final touches to the Mass in D, there was born at Liège the composer destined to be 'le véritable successeur du maître de Bonn'.

In this new book Léon Vallas refutes what he calls the 'legend' created by d'Indy. He places Franck on the level not of Beethoven but of Brahms, as 'one of the leading figures among the great composers of the second rank'. He also corrects d'Indy on matters of fact; and he presents a more human and credible figure in place of the 'Pater Seraphicus', supposed to have been unwavering in his religious faith and to have moved in an altogether rarefied atmosphere of personal relationships. Not that M. Vallas is the first writer to distrust d'Indy's views. (Indeed, it was said in Franck's own lifetime that 'Father Franck is the creation of his pupils'.) But with this book d'Indy is answered in scholarly detail by a Frenchman whose authority as a commentator on his country's music stands unquestioned. M. Vallas is best known in this country through the translation of his illuminating study of Debussy, in which the music is discussed at the appropriate points in a chronological narrative of the composer's life. The same method is followed here, with the regrettable difference that this book omits the thematic appendix (with musical quotations) of the composer's works. There is, indeed, not even a bare date-list of such works—an omission for which it is hard to find any possible excuse.

M. Vallas's choice of method makes his book admirably complementary to the only other full-length study of the composer in English, that by Norman Demuth, in which Franck's life is considered separately and concisely and his works are then analysed individually and in detail. For technical exposition of Franck's musical language one will still resort to Demuth with its plentiful music quotations; and similarly if one should wish to know, say, the plot of 'Hulda', the first of Franck's two published operas. Biographically, however (and also in the matter of literary style), M. Vallas takes first place. Among his incidental tasks is to denounce categorically the stories of Franck's visits to England, on which Mr. Demuth threw only the glimmerings of doubt. These stories

were spread some years ago by Andrew de Ternant in the *Musical Times* and the *Choir*; and, despite their wealth of supposed detail, are apparently a complete fabrication. 'It is necessary to state here that César Franck never once travelled to England, not even for the marriage at Greenwich, in 1877, of his elder son to an Englishwoman whom he had met in Paris.'

M. Vallas makes vivid the figure of Franck himself—the boy prodigy, the concert pianist, teacher, organist, and composer. He also shows, in depth and in detail, the family relationships of Franck and the musical background against which he worked. Liszt appears in these pages, generous and sympathetic as ever towards young composers. (But even Liszt, the 'progressive', thought that Franck's piano quintet in its search for dramatic expression had overstepped the proper limits of chamber music.) We note the antipathy, sometimes expressed in downright rudeness, which Saint-Saëns felt for Franck. We witness the rivalries at the Paris Conservatoire. We note the formation in 1871, after the shock administered by the Franco-Prussian War, of the influential Société Nationale de Musique, with its motto 'Ars Gallica'. Both Saint-Saëns and Franck were members, as well as Fauré and Massenet, neither of them yet thirty years of age. Franck himself was averse from polemics, a gentle figure who commanded rare affection from his pupils and followers. It is almost painful to read how, having cast off the shackles of an impresario-father who was several degrees worse as an exploiter than Leopold Mozart, Franck married a woman who would imperiously interrupt his private improvisations with 'César, I do not at all approve of that piece you are playing!'

She disliked the piano quintet intensely; and M. Vallas suggests that personal as well as musical reasons may have formed her dislike. M. Vallas would have us believe that Franck was attracted by the charms of his beautiful pupil Augusta Holmès, the Paris-born daughter of Irish parents. 'There is nothing to prevent us from looking to incidents of this or a similar kind to find the key to the mystery of this passionate quintet.' Quite so, there is nothing to prevent us from looking; but it is surprising that M. Vallas brings up the point on such a flimsy display of evidence. Or can it be that he has more evidence than he displays? The author surprises at one other point: when he declares that the Symphonic Variations represent 'a great tragedy expressed in music'. Strange interpretation! Mr. Demuth, despite his schoolboy phraseology, is surely nearer the mark

when he says that 'it is so thoroughly happy, Franck must have been on top of the world when he wrote it'.

At the date of these Variations—his best work?—Franck was fifty-three and a naturalized Frenchman. His father was probably descended from German-speaking people; his mother was a German quite simply. From her César learned his prayers in German, and he continued to say them in that language for the rest of his life. He was born in that part of Holland which was made into Belgium by the revolution of 1830, and came as a Belgian to Paris. His Roman-sounding names provoked some journalistic witticisms, and led Liszt to write, in a letter of introduction to a friend: 'M. César-Auguste Franck has made two mistakes. First, his Christian names are César-Auguste; second, he writes good music quite seriously.' Later he dropped the 'Auguste'; but one would like to know why, even today in England, the 'César' still sticks to him while other composers of his rank are identified (unless there is ambiguity) by surnames only.

M. Vallas's book has apparently not yet been published in its original French text. This translation by Hubert Foss reads with a distinction of its own; it has style, warmth, and clarity, and none of that grammatical stiffness which plagues so many translations from the French. At the word 'girl-friend', however, a slight shudder may perhaps be permitted.

ARTHUR JACOBS.

'Source Readings in Music History.' Selected and edited by Oliver Strunk [Faber & Faber, 63s.]

It would hardly be extravagant to say that the last twenty years have witnessed a revolution in our approach to the history of music. We no longer regard it as a cumulative process whereby the art grew progressively bigger and better; we approach the music of different periods with a more developed historical sense, regarding a composition as the consequence of an alliance—possibly a tense and difficult alliance—between the needs of an individual sensibility, and the ways of thinking and feeling characteristic of a community. We no more think of Byrd as an 'improved' Dufay than we would think of Shakespeare as an improved Chaucer. But we recognize that we cannot hope fully to understand any of them if we remain wilfully ignorant of their preconceptions, either about the nature of music or that of man.

This belatedly more mature approach to music history has brought with it a more serious approach to problems of style and interpretation involved in performance. We strive to understand how composers and audiences expected music to sound; and we do this not in an antiquarian spirit but because we cannot expect a musical experience to sound convincing and vital to us today if we show no respect for the conventions through and by means of which it was expressed. Musical conventions are not aesthetic abstractions; they approximate, in aural terms, to conventions of thinking and feeling. Nor are the instrumental resources available to a composer fortuitous; they

exist because composers at a given time wished to write certain kinds of music rather than others.

Clearly, the further we go back the more numerous and the more complex are the problematical issues likely to be. A continuous tradition stretches from the Viennese classics; but we do not know how to play Bach and Handel, let alone Monteverdi, Machaut or Pérotin, without some preliminary study. Musicians from the Middle Ages onwards have left a considerable body of theoretical writing and impromptu commentary on creative practice. Unfortunately the average musician of today cannot easily make use of this contemporary evidence, partly because so little has been published in modern editions and in translation; and partly because such examples as he does come by are not likely to be fully intelligible except to the specialist. (For these authors wrote for contemporaries who shared certain basic assumptions; there were many things they did not explain because they were obvious then, but are so no longer.)

In collecting, translating and editing these extracts from writings about music from the Greeks to Wagner, Mr. Strunk has thus performed a most useful service. The section devoted to the Middle Ages includes everything that the reader is likely to want to refer to, including the important and reasonably lucid definitions of Franco of Cologne. From the Renaissance he gives us a substantial piece from the influential Zarlino; but the most stimulating and, for us, significant extracts are those which deal with a topic congenial to the Renaissance mind—the relation of music to the other arts. One is especially grateful for the translations from Monteverdi, Ronsard and Caccini; and would have liked to see them flanked by Morley's disquisition on the setting of words, which Mr. Strunk omits perhaps because it is reasonably well known.

In the baroque and rococo periods Mr. Strunk makes less effort to include the key passages on technique, theory and interpretation. While he gives us quite a lot of Fux's *Gradus*, there is little Rameau, and the *Versuch* of Quantz and of C. P. E. Bach, probably the most important contemporary treatises dealing with interpretation, are represented only by brief passages. Similarly we are given a short extract from the preface to Muffat's *Flori-legia* which is interesting socially and philosophically, while Muffat's detailed and invaluable instructions about bowing and ornamentation are missing. This is not a complaint. Mr. Strunk could not have included all the relevant sections from these works without disturbing the balance of his book, which is intended for listeners rather than for performers. I am, however, prompted to add that if he were to publish a supplementary volume of extracts—from all periods—which are of particular relevance to performers we would be still further in his debt; at least we would if performers could be persuaded to make use of it.

In the nineteenth-century section the extracts from Schumann and Wagner contain essential evidence about contemporary idealism and individualism; and Berlioz's masterly analysis of 'William Tell' marks perhaps the beginning of 'objective' music criticism as we like to think of it (it remains a model).

Mr. Strunk's translations, with the possible exception of the aggressively Teutonic piece of Wagner, succeed in sounding like English, and his notes and commentary are accurate in fact and at once urbane and modest in tone. The book is handsomely produced and clearly printed; the music type is a pleasure to read.

WILFRID MELLERS.

'Musical Form.'

By Hugo Leichtentritt

[Harvard University Press; Oxford, 42s.]

Leichtentritt will be remembered by his commentaries on the polyphonic motet and on opera in Hamburg during the ascendancy of Keiser and Handel; it is unfortunate that so soon after this scholar's death, the reviewer has to deal not with a short and valuable contribution to musical history but with a revised and enlarged edition of a dull and long book, which is not the 'major contribution to musical literature in English' claimed by its publishers. When first published in Berlin forty years ago, the book was equivalent to Part One of the present volume; it was one of a series of very elementary text-books, in the narrowest sense of the term; it is still little more, and there are plenty of elementary text-books on Form costing a quarter of this price.

A programme note which begins 'The work opens with a plaintive melody confided to the oboe and followed by a bustling semiquaver passage on the lower strings . . .' may be of use to people who are not certain that they can recognize an oboe; but the words 'plaintive' and 'bustling' are otiose to all readers. The elementary text-book on Form, presumably for the immature, is largely a catalogue of nomenclature; its author labels musical processes for the student yet unable to recognize them, though he is not worth teaching unless he is already aware of their effect. Such a book is not condemned; Tovey's demonstration of the structural processes in each of the 'Leonora' overtures differs only in quality and level from the programme note which presupposes our inability to recognize the sound of an oboe, and Tovey's analyses were originally programme notes. What distinguishes the 'major contribution' is the mental and musical status of the beneficiary. Tovey's work enabled experienced and advanced musicians to gain a new insight into the workings of a composer's mind. By this criterion Gerald Abraham's little book 'Design in Music', costing as many pence as Leichtentritt's costs shillings, is far the greater contribution to musicography.

The pity is that several portions of chapters contain observations missed by other analysts; in a fervent desire to praise unreservedly, one turns to the remarks on motif treatment in plainsong and early polyphony, on unison passages in music since Beethoven and on 'the accompaniment in its formal and stylistic significance'. But the significance of a musical phenomenon is precisely what the author either cannot perceive or else cannot communicate, and his dealing with style becomes a scrappy and misleadingly generalized summary of history. The first two of the added chapters, 'Aesthetic ideas as the basis of musical styles and forms' and 'Logic and coherence in

music' are so trivial and platitudinous that one would regard their materials as insulting to a gramophone society of non-playing amateurs. Is it worth teaching students who need a diagram to explain the difference between simultaneous, successive and canonic repetition of a tune, or the six possible arrangements of a, b and c in triple counterpoint? We should not expect English students to leave their studies for a lecture room if the lecturer had formerly taken their time with lengths of teaching no more adult than 'repetitions not only of single notes, single motifs or themes, but of longer sections and even entire movements are of constructive importance; they occur frequently in the dance and march forms as well as in the song form or sonata'. This work could hardly be a 'major contribution'. How can even a dull but thorough book of 467 pages deal, say, with ground basses yet not mention Monteverdi, Lully, Purcell, or the seventeenth century at all? Or pretend merely to state what happens in a concerto without mention of or quotation from Mozart? Or allot a few scrappy pages under 'the contrapuntal forms' to an abstraction called 'the fugue', the rigid exercise found in Cherubini, Gédalge (whose name was André, not Henri) and other theorists, but never in Bach, whose 'Forty-Eight' alone show as wide differences of structure, ordained by differences of expression and character, as are shown by Beethoven's sonatas? Or, while finding ample space to retail what every minor expositor has told us *ad nauseam* about what is done (more obvious than to what end it is done) by Schönberg, has no expository word to say about Sibelius, Debussy or Stravinsky. If the author claims to answer only 'What?' and 'How?' (his amateurish dipping into aesthetics suggests that he claims more) the subjects just mentioned are those on which the average intelligent student seeks enlightenment; he can recognize a fugato or a derived rhythm without a book of this size and cost. One is reminded of one's only acquaintance with the inside of a famous German conservatorium of music. The most advanced class was being lectured about a Haydn sonata. The teacher very solemnly declared that one of them had an interesting rhythm. Every member of the class wrote a note — 'anziehender Rhythmus'. Perhaps the new pedagogy would keep American and English musicians at this childish stage in the years between school and first professional appointment.

ARTHUR HUTCHINGS.

Books Received

Mention in this list neither implies nor precludes review in a future issue.

- 'Church Organ Accompaniment.' By Marmaduke P. Conway. Pp. 152. The Canterbury Press, 9s. 6d.
- 'Masterpieces of Music before 1750.' An anthology of musical examples from Gregorian Chant to J. S. Bach, with historical and analytical notes. By Carl Parrish and John F. Ohl. Pp. 235. Faber, 18s.
- 'The Grammar of Music.' By Hilda Hunter. Pp. 96. (The Student's Music Library.) Dobson, 6s.
- 'A Century of Music.' By John Culshaw. Pp. 231. Dobson, 15s.
- 'The Concerto.' Edited by Ralph Hill. Pp. 448. A Pelican Book, 3s. 6d.
- 'Melody Writing and Analysis.' By Annie O. Warburton. Pp. 183. Longmans, Green, 9s. 6d.

New Music

A Parcel from Norway

Organ

A quantity of Norwegian music is available in the unusually clear, dignified and attractive modern format of Norsk Musikforlag (Oslo; agents, Novello). There must be a large and flourishing organ school in Norway of which we know little, and the following material can be strongly recommended as giving a fair introduction to it. By comparison even with the short hymn-preludes and 'short and easy' pieces which English organists compose for Sunday use rather than for recitals, these Norwegian pieces are conservative; the chorale preludes contain nothing that would offend Bach, the sonatas and longer pieces nothing that would have perplexed his sons.

First 'Twenty-Nine Chorale Preludes', the size of each being evident by the fact that the whole boldly printed and well-spaced collection comprises twenty-seven pages. This is obviously an Orgelbüchlein to which several composers have contributed. Precisely because the Norwegian tunes seem as staid and four-square as those of the German Lutheran church, they lend themselves admirably to the traditional treatments—fugato by 'diminutions', canon at fifth or octave—and in each treatment are immediately evident and appreciable as *melodies* to English ears previously unacquainted with them. Whether or not the Editor asked his contributors to make each piece sight-readable by the average parish organist I do not know, but each pageful is sight-readable at A.R.C.O. level and laid out in clear strands which give no registration difficulties. Two-stave score is used, though most of the preludes need pedals. One or two of the chorales are of folk origin and some are obviously what we should call carols. Perhaps some of them will find English words.

Next two organ works by Arid Sandvold, the Editor of the collection just reviewed, who dedicates them to the organist of Trondheim Cathedral. These are an Organ Sonata in F minor, its movements linked by references to a favourite Norwegian chorale, and a Fantasia and Toccata on a hymn-tune by Haydn, not widely known here, but of structure similar to that of 'S. Antoni'. Without actually playing the second of these works, one has misgivings in declaring it less interesting and more difficult than the sonata, which is more venturesome in harmony and texture and would make a fine recital piece. The Haydn tune has that simplicity which does not commend it for variation treatment by a composer who hesitates to let a sacred roof echo Brahms's bold treatments and romantic sensuousness. The sonata is altogether less stolid, despite the general impression of dignity; its style and technical difficulty are comparable with the best of Rheinberger.

Songs

From the same publishers comes a small album of Norwegian folk songs, collected and arranged by Sparre Olsen. Is there any other collection of Norwegian peasant songs untampered with by an editor? There are but nineteen short examples here, but they are of high quality, comparable with favourites in the Russian, Hungarian and English collections; and Sparre Olsen's neat accompaniments serve their purpose admirably and fully deserve the remarks in Percy Grainger's preface. What is called folk song in most Norwegian collections, especially of religious melodies, is only what is called by that name in Germany and Wales. These songs, with their asymmetrical phrase-lengths and unclassifiable modality show that it is not by accident that Grieg's chief talent was for concentrated miniature expression.

Some English singers and pianists are already acquainted with a few works by Norway's most important woman composer and performer, Agatha Backer-Grøndahl (1847-1907); probably the best-known song is the setting of Shelley's 'To the Queen of my Heart'. (It is difficult to believe that young Delius did not know many of this composer's songs as well as those by Grieg.) The Shelley lyric appears in a memorial album which, unfortunately, provides English words to some two or three lyrics only. Either those are her twenty best songs or she is an unduly neglected composer. Let those who need convincing of this begin with another, smaller, album—her cycle 'The Child's Springday'. The writer of the verses to these eight songs is not mentioned, but it may be the composer. English words are available, but need adjustment and alteration in one or two places. Some of these exquisite little songs are as admirable as the few children's songs by Schumann; and since very few nineteenth-century songs—very few even by Schubert and Brahms—are to words which appeal to schoolchildren under fifteen, some of these fresh and charming works may well find a place in school song books.

Piano

Another memorial album is devoted to Agatha Backer-Grøndahl's piano pieces. Except one or two like 'Ballade' and 'Swallows', which have an unmistakably nationalist flavour, these pieces hardly rank as high as the songs just mentioned. One marvels at the composer's apparent inexhaustibility and the fine pianistic technique, for the more brilliant studies delight the fingers; but many an Etude de Concert and Prélude here is in that Leipzig idiom against which our own age is in such strong reaction that fair judgment is difficult. The temptation is to say 'too much cliché', as though Handel, Mozart, and many another giant had failed to show us that every age has its clichés and its greatest composers least fear to use them.

Fridtjof Backer-Grøndahl, Agatha's son, is represented by Three Piano Pieces and a Scherzo entitled 'Printer's Error', with reference to a persistent E natural in B flat tonality. The Scherzo should prove an attractive recital piece though, at speed, it is not easy for the average home pianist. The other pieces are not at all difficult, and it is with no pejorative intention that they are declared to be of much slighter structure. The Scherzo is a concert piece; the others are well-written romantic *morceaux*.

A large pile of single piano pieces by modern Norwegian composers contains much of more than average quality; but English publishers supply us with much worthy teaching material and short lyrical works for the home pianist, and it therefore seems justifiable to take space here only for mention of odd pieces which have characteristics not to be found in equivalent English or French publications. First, three Norwegian Dances by Nils Larsen, full of verve but not difficult, and two equally attractive dances by Sverre Bergh. Second, some interesting Symphonic Dances in modern idiom by Harold Sæverud and an album of five Capricci by the same composer—rather difficult but worth the effort. The style is advanced but firmly rooted in tonality. Third, a lengthy and ambitious Sonata (no. 29, op. 129) by Geirr Tveitt. This is of extreme difficulty. It is sub-titled 'Sonata etere', and its second movement is described as 'Tono etereo in variazioni'. The 'tono' seems identifiable as a cyclic theme ('seems' because identification of motifs and derivations is rarely impossible to determine identifiers); but another theme, which opens the sonata, is intended to stand out as something common to all movements and a means towards integration.

As the reviewer can neither play nor imagine the sounds of climactic sections in this work he cannot say if its enormous labour brings enormous reward, but he dares observe that, for all the changes of speed and expression mark, the parts that can be played fairly readily make him curse his limitations as a performer. On paper the composer seems to rely too much upon the cumulative effect of rhetoric, the units being pedestrian—at least rhythmically; at the piano there is evidence of large-scale thinking. The baffling movement is the second: the variations. Extremes of compass, dynamics, atmospherics are used to make the piano suggest—what? 'The ether'? That gives no clue until we know the connotation. 'Sonata etere' may mean only 'radio sonata', but it may be inspired by yearnings towards the stratosphere or recollections of a 'patient etherized upon a table'. Perhaps a reader will help if given the stage directions for the 'ether theme and variation'. Two chords of superimposed seconds, each of ten notes, covering between them all the white notes from middle C to the F two and a half octaves below, are to be depressed silently *senza pedale*. The drawing of a forearm seems to imply that the left forearm is to cover these twenty notes. The 'tono etereo' is then played *molto staccato*, with its phrases separated by long pauses, during which the silently-depressed-sympathetically-vibrating sounds are to be swelled 'par l'appareil d'émission de radio'. Meaning? By arrangement with the radio engineer? By preparation of radio apparatus?

Violin and Piano

A sonata in A minor by Arne Eggen is well worth the attention of violinists and pianists of moderate ability. The degree of difficulty is less than that demanded by Brahms, but the construction is somewhat Brahmsian. The second movement is a fine chaconne.

Other pieces for violin and piano selected from the same criteria as the piano pieces mentioned above are a representative selection of twelve short romantic pieces by various composers in an album entitled 'Fossegrimen', three Norwegian Dances (published separately) by Johan Halvorsen and two Norwegian Dances by Sigurd Lie.

A good evening was had attacking Bjarne Brnstad's excellent 'Capricci' for violin and viola which were rather more difficult than Johan Halvorsen's 'Concerto Caprice' on Norwegian folk melodies. The former composer's 'Eventyr Suite' for solo violin is already known by one or two enterprising English violinists.

String Orchestra

Sven Blohm's 'Little Partita' may be confidently recommended to amateur string orchestras. The three constituent pieces—Maestoso, Sarabanda, and a more developed finale in quick minuet style—make admirable use of different sonorities and textures without calling for difficult accidentals or high altitudes on the E string. The occasional octaves for first violins can be treated *divisi*, but should not be beyond the powers of any but very elementary players.

A. H.

Organ

When a well-known piano professor and composer embarks upon a full-length Fantasia for organ he should be assured of an attentive hearing. That will be the case with York Bowen, whose opus 136 has been published by Novello. We first heard it played by Arnold Richardson, to whom it is dedicated, in the 1951 Festival of Britain series of recitals given by the Organ Music Society in conjunction with the Arts Council. It came in a programme where its full-blooded romanticism made a pleasing contrast to the neo-baroque of Arnell and the tortured trickle of Elisabeth Lutyens. It has indeed a faintly dated air,

less from its style than from its thought, though much of the writing is frankly chordal and tends to sound dull on the organ. The subject-matter is not strong, and there is far too much of it, so that the work as a whole seems diffuse. This being said, organists should still be urged to try it; they and their audiences are sure to be interested.

In a large batch of other works from Novello is a pleasantly allusive Improvisation on 'Crimond' by Eric H. Thiman. (There are still several composers who have not yet written a prelude on this tune.) Also by Dr. Thiman is the third set of Eight Interludes, designed for second-year students, but certainly deserving, some of them, of wider use. A Christmas Prelude on 'Divinum Mysterium' by John R. Watkinson shares the attractiveness of its theme, and, within the limits of a simple voluntary, could not have been better done. There are Five Fugato Interludes by C. Foster Browne on plainsong themes, with pedals *ad lib.*, not at all points contrapuntally strong, but most suitable for service use. The same, though in a different way, may be said of Three Pieces by Desmond Ratcliffe, of which the Postlude is the most interesting. He gives also an arrangement of Bach's 'Mortify us by Thy goodness'. Two works by C. S. Lang are in the academic free-counterpoint manner of Parry or Alcock. The Introduction and Passacaglia in A minor will be welcome to those who wish for an effective example of the form of moderate length and difficulty. A more adventurous study is entitled Fugue-Trilogy on E.G.B. (whose identity one fancies it possible to divine), and consists of a fully-worked fugue, a short trio in imitative counterpoint, and an effective toccata recalling the subject of the fugue at the close. Dr. Lang provides two books of Exercises for Organists which will be invaluable. The first, for A.R.C.O. candidates, contains a hundred excellent tests in sight-reading and transposition, the latter including a number of familiar hymn-tunes with the melody set in the tenor. The second book, for F.R.C.O. victims, will expose them suitably to the rigours of sight-reading, transposition, harmonization of melodies and basses, and extemporization. I intend to use the tests regularly on myself (in imagination), on the principle that it would be good for us if all diplomas lapsed (in imagination) after a certain space of years.

Two pieces published by Francis, Day & Hunter are Lloyd Webber's Nuptial March, the tunefulness of which is broken by a rather oddly sewn-up middle section, and a short, broadly melodious one called Hymn for Heroes, by Frederic Bayco, the seven-bar subject of which, if the cadences are anything to go by, has been wrongly barred.

From the H. W. Gray Co., of New York (Novello) come two works of more than usual interest. Three pieces written by Berlioz in 1845 for the Alexandre harmonium have been reset as an organ suite by Marilyn Mason. Those who have known of the existence of these little movements will now be able to satisfy their curiosity, and indeed, whatever the verdict on them, we are indebted to the arranger for everything except the exasperating rash of fingering she has spread along every line. The first piece, called a Serenade to the Madonna, is on the Roman 'pifferari' music, and is original and attractive if the dynamics are somewhat toned down for the organ. The second is a quiet fugue, named Hymn for the Elevation. The third, a Toccata, has a kind of *tema ostinato* in a left-hand part in running quaver movement, without pedals. Organists will now be able to exercise themselves on the still agitated Berlioz question. The organ is, of course, the unkindest of media for those whose thought or training are just a little shaky, and, on the showing we have here, there can be no doubt that Berlioz was weak in both. If it is possible for a phrase to land with a heavy accent on the wrong note, or to end up in an awkward corner, his will. Some turns of thought are so clumsy that, once you have heard them, you will never get them out

of your head again, in the same way that forced bits of children's exercises (not to speak of your own juvenilia) haunt you. Many a student may well feel a wicked glee at the square-toed treatment of subject and answer in the fugal piece—we all did that once. But then Berlioz had no Dr. Lang, or maybe he was unteachable. The result: three pieces of the greatest curiosity, which, as by Berlioz, we shall fall upon and devour. What impression they would make upon an audience to whom he is not even a name it is impossible to say.

Seth Bingham's book of Thirty-six Hymn and Carol Canons in Free Style is the farthest yet of this fascinating form. Each of the tunes, many or most of which we use in England, is treated in two or three different ways in most of the canonic devices known to science, not excluding the eye-filling mirror canon, which surely no one but Alice has ever been in a state of consciousness to hear. The studies are laid out as organ music, and very good organ music too, quite interesting enough to play as short recital pieces. In fact one could be more certain of their effect there than in the service, where they would probably cause the elevation of not a few pairs of eyebrows—provided that the tune did not escape notice altogether. Perhaps in America they really do play over 'Sun of my soul' in the tonic and subdominant keys simultaneously, and the congregation knows which key of the two it is to be sung in. I am afraid our people are less advanced; to them it might sound like a musical box gone wrong. It is all very well for Mr. Bingham to disarm criticism by enumerating in a long list in his Foreword, with question-begging inverted commas, the sins against the 'correct' which his work contains. That is beside the point. To a musician his free style will sound beautiful and logical or perverse and hideous according to the ear, whatever the rules. The unanswered question remains: if there are no rules of tonality and progression, has the writing of a canon any more point than the playing of a game of chess in which there are no prescribed moves, no rules and no checkmate? If anything 'goes' in canon, then canon as a form ceases to exist. After a course of Mr. Bingham, which has given me great pleasure and a lot of fun, I find myself trying to read the first leader of *The Times* in mirror canon.

A parcel of French organ music from United Music Publishers contains several things of interest, of which the first must be the 'Dix nouvelles pièces' by Emile Bourdon, organist of Monaco Cathedral (Lemoine). These seventy-three large pages of detailed score, coming from a pupil of Vierne, are refreshingly detached from the fashionable coteries, and give the impression of having been patiently worked out by a writer who does not care to commit himself to any thought that is not firm and individual. Among the first pieces in the book, which are the simplest, is a short 'Intermezzo' in 7-8 time, dedicated to Marchal, which is great fun. After a 'Fantaisie' and a 'Menuet' come three long pieces. The 'Pièce sur des Graduels' weaves more than a dozen themes in the most natural way into a

texture that owes nothing to Tournemire. The 'Final romantique' certainly might not have been written but for Franck, but it stands by its own virtue as a fine concert piece. The volume ends with an exhilarating 'Alleluia de Pâques'. The defect of M. Bourdon's method is an excess of elaboration, particularly in the treatment of episodes and secondary themes, which renders a good many pages, if not too difficult, at least very exacting. Registration is worked out minutely, on a complex system which for English organists is almost a code; there is nothing for it but to mark the copy afresh from end to end. The whole collection in fact wears a more exotic or transmarine air than we are accustomed to find in the French organ music that reaches us, and will need correspondingly more adaptation. It must nevertheless be signalled as one of great interest.

The blue books of 'Orgue et Liturgie', unfortunately 12s. 6d. each, continue to offer a spicy blend of the venerable and the contemporary. No. 9, 'Orgue et Cuivres', has a 'Cortège' for organ, three trumpets and three trombones by Litaize, and a 'Sonata da chiesa' for organ and trumpet by Henri Gagnebin. The volume entitled 'Toccata' contains Muffat's sixth, the well-known one for a double organ by Blow (arranged by Marchal a little more correctly than interestingly), modern quiet examples by Giroud and Amellér, and a piece of nice tatting by Henriette Roget. The same plan is followed in 'Notre Dame', which has *versets* by Hofhaimer, Merulù and Frescobaldi, and three modern pieces—the honours in fancy work again going to the lady of the party, Rolande Falcinelli. A curious volume consists of three suites by an eighteenth-century guitarist, François Campion, transcribed for organ by Jehan Alain; in spite of their charm, the point seems to be missed on an instrument where they can be played with so much ease and perfection of attack. 'A la Vierge' is to be noted for an extract from an early seventeenth-century writer, du Caurroy, and for two attractive pieces by Henri Nibelle.

It may be expected that the 'Six Antiennes pour le Temps de Noël' (Bornemann), being short and mostly simpler than anything Dupré has produced for years, will be taken up with curiosity by many to whom he has been only a composer to be heard, not played. They will find much to study, certainly something to enjoy playing, and some awful lessons in what does not constitute a sense of style—as, for instance, the undisguised fox-trot rhythm of 'Ecce Dominus veniet', or the staccatissimo octaves in the slow, soft 'Omnipotens sermo tuus', which destroy the proper atmosphere of the piece as the piano-playing *demoiselles* of a generation ago used to kill an adagio at a stroke with their smartly-slapped staccatos. Dupré's pupil, Rolande Falcinelli, who is an organist of sensibility, follows him only too faithfully, so far as the presentation goes, in her 'Cinq Chorals', but in style she has caught at least some reflection of the suavity of her greater model, Bach.

A. F.

Bumford Griffiths Memorial Fund

A memorial to the well-known Welsh musician Bumford Griffiths (William John Griffiths, 1892-1950) is to take the form of a collection of orchestral instruments to be lent to promising young players who cannot afford to buy their own. Griffiths first made a notable impression by competing successfully at the National Eisteddfod in 1922 as conductor of the hitherto unknown Aberpennar Orchestra, and afterwards achieved a reputation as conductor, adjudicator, and music organizer. The Memorial Fund (of which Sir Adrian Boult is president) now appeals for gifts of good instruments: please write to the Hon. Secretary, at 8 Churchill Way, Cardiff. Monetary contributions will be gladly received by the Hon. Treasurer at 12-14 Woking Street, Cardiff.

National School Brass Band Association

This newly-formed Association (president, Boyd Neel) exists to encourage the formation of brass bands in schools and to help in their development by arranging lectures and demonstrations, persuading publishers and composers to provide suitable music, and organizing festivals and inter-schools visits. Advice will be given on school brass band work and information on music and instruments available. Courses will be arranged for teaching instruments to those wishing to form bands in their own schools. Any school may join the Association on payment of the annual subscription of half-a-guinea. There is also room for the interested individual who will pay a five-shilling subscription. Particulars may be had from the Secretary, Mr. L. G. Caisley, 15 Wellington Road, Bournemouth.

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

Diploma Examinations (Associateship and Fellowship), January 1953. Latest dates of entry :

London: For Associateship, Thursday, 27 November; Fellowship, Thursday, 4 December. In the case of new members the proposal form and first annual subscription (with examination entry form and fees) must be received at the College not later than Thursday, 20 November.

Glasgow: For Associateship and Fellowship. All entry forms and fees (also proposal forms for new members) must be received at the College not later than Monday, 17 November.

No names will be accepted after the above dates.

Choir-training Examinations, May 1953

The Syllabus may be obtained on application to the College.

Organ Practice. The charge until the end of October is 2s. 6d. per hour. During November and

December the charge will be 3s. per hour, payable at the time of booking.

Organ Practice—Special Arrangements. For the convenience of members who are engaged during the day, the organ will be available for practice from 11 November until 2 January (except 24 to 26 December inclusive) on Tuesday to Friday evenings from 5 p.m. to 6 p.m. or from 5 p.m. to 7 p.m. Bookings from 6 p.m. to 7 p.m. alone will not be accepted. The charge is 3s. 6d. per hour, payable at the time of booking.

Organ Practice at Glasgow. All applications for organ practice at Queen's Park High Parish Church, Queen's Drive, Glasgow, S.2, must be made to Mr. R. Winning (Church Officer) at the Church and must be accompanied by the amount due for the time to be arranged. The charge is 2s. 6d. per hour (half hours cannot be arranged).

J. A. SOWERBUTTS
(Hon. Secretary).

THE PRESIDENT'S ADDRESS

At the Distribution of Diplomas on 19 July, the President, Sir Ernest Bullock, C.V.O., delivered the following address.

An incident once occurred which brought to notice the matter of contemporary church music. The incident in itself is not worth a moment's thought, but the point at issue is of great importance to us. Briefly it can be summed up in the question: are we to encourage or discourage contemporary art in general and music in particular for the service of the Church?

It is sufficiently obvious that in the nature of things each generation has its own contribution to add to the store of artistic achievement. This statement is a platitude, but nevertheless it is worth consideration, especially as regards its application to the present time. In this country there is a great deal of artistic activity, for which we rejoice and are glad. But a creative artist to make a living needs to be versatile. For example, an architect may be called upon to design a house, a factory, a power plant, a cinema or a cathedral. His artistic bent may lean towards the one or the other, but few are able to be equally successful in all types. If the life of the building is likely to be short, the architect can afford to experiment in modern design and allow his imagination full play. If on the other hand he is commissioned to design a cathedral which is to be as permanent as any building can be, the question arises: dare he approach the problem with perfect freedom of action? I venture to suggest he would hesitate and ponder long before he found a satisfactory solution. He would know that the general public would expect him to design a building which could be recognized at once as being in the tradition of famous and glorious cathedrals in this country. To do this, however, might mean that the architect would be obliged to adopt a pseudo-Gothic or a pseudo-Renaissance style. Neither would express the spirit of this age. What is he to do? Should he attempt to please the public and possibly deny his own artistic conscience, or should he follow his own judgment and design a cathedral in contemporary style yet carrying on in the line of all that is best in the tradition of the past? No doubt he will have difficulty in persuading those who employ him that a sincere artist is normally a product of the time in which he was born and his work obviously reflects contemporary thought. Only an artist born out of time can be

sincere if he affects a pseudo-this or a pseudo-that style. Usually at best such a creation can only be a copy or possibly a bad imitation. In all humility I must say at this point that I know nothing of architects or architecture, and I apologize if the illustration is at fault. But the basic dilemma is a perennial one for all artists for all time.

The musician who is a composer faces the same problem. The field of secular music is open to him to experiment as he wishes. He is free to write orchestral music, choral music, opera and chamber music in any style which comes natural to him. Without causing offence, perhaps, it may be said that a novelty always appeals to some, and to a certain number the more advanced the idiom the better the music. If the composer desires to seize every opportunity for performance, he is limited by circumstances. If on the other hand he disregards the possibility of performance, he is at liberty to express himself as he chooses in any style, in any form or medium. In this respect he has the advantage over the architect who actually builds. The composer can hide his work under a bushel, but the architect who builds must be ready to receive favourable and unfavourable criticism. The music which is performed only lives in the memory, and that which is not performed merely takes up space on a shelf. A building constructed by an architect is there for everyone to see and is only got rid of by demolition, sometimes a long and costly business. Obviously a certain amount of space can be given to unbuilt plans and designs by an architect, corresponding to the room allotted to unperformed music.

To digress for a moment, a great deal of artistic activity has been stifled by an overwhelming amount of adverse criticism. Art flourishes under constructive criticism and encouragement, and many artists need a great deal of encouragement. Unfortunately an excess of ill-balanced and unjust criticism usually succeeds in driving artistic activities underground.

Although a composer is comparatively free in the secular field, in church music he must be subject to certain limitations and restrictions. Hence a successful composer of secular music may discover that he fails

in church music on account of the restrictions. These limitations in church music are not only connected with performance (for example, the placing of choir and organ, and the variable capabilities of choirs and organists); perhaps the greatest restricting factor is the fact that church music must needs be the 'hand-maiden of religion' as the phrase goes. Being a hand-maiden presupposes that she is subservient and ancillary. The primary object of all church music is that it should be a sincere offering in worship to Almighty God. The secondary consideration is that it should be a help and not a hindrance to the devotions of the worshippers. But these considerations should not dictate the style, the idiom or the mode of expression in church music. Providing the composer is competent and sufficiently mature in his craft, and also sincere in his desire to use his gift to express himself in worship, then I suggest he should be free to use a contemporary idiom and musical language of the present as circumstances permit. Naturally these circumstances are connected with the liturgy, the suitability of the work, and the conditions offered in the various places of worship.

It has often been stated that on an average only one hymn tune is produced in each generation that is likely to prove itself worthy to stand the test of time. It is a general observation and possibly roughly true. But church composers need not be discouraged. They must produce many hundreds of examples in a generation, from which probably only one is destined to become permanent. Similarly with settings of the liturgy, anthems and motets. It is also important that in 'Quires and places where they sing' encouragement should be given to contemporary church music of all types. These works should be used on many occasions, at least a sufficient number to prove their worth. The best will ultimately survive and the remainder pass into oblivion.

Those of you who were present at the January diploma distribution will remember the address which gave the history, aims and objects of the Royal College of Organists. One of the avowed aims was the encouragement of the composition of church and organ music. I reminded my listeners that when this institution was first founded, competitions were held and performances given of music which merited an award. Church composers are no longer asked to submit works for competition, and no doubt there is wisdom in the present policy. Church music written with no other motive in mind except the sincere worship of the Deity, and dedicated wholly to that end, may become soiled and suffer a loss of its ideal when subjected to competition. None the less the Royal College of Organists should encourage composers to write church and organ music. As far as I am aware, the output of contemporary church music appears to be too small. It may be suggested that with few exceptions quality has been in short measure throughout the various periods of musical history; but surely in church music there has hardly been such a dearth as regards quantity as at present. It is little use speculating as to reasons for this state of affairs. No doubt each knowledgeable person can supply his own reasons. But the fact remains that church musicians of our

generation do not seem to be producing a sufficient supply from which a corpus can survive as representative of our time.

Probably one factor which may in part account for the lack of contemporary church music is the resurgence of sixteenth-century compositions. Owing to diligent research and consequent productions of cheap editions, much sixteenth-century church music is now available. We may have been indirectly guilty of discouraging contemporary efforts in our enthusiastic support and desire to use sixteenth-century work. I yield to no one in my admiration of sixteenth-century work, especially church music, yet it may well be that we all, myself included, have disregarded later music because of the really fine standard and quality of the sixteenth-century compositions. If that is so, we need to revive a sense of proportion. We can and should learn much from the best of the sixteenth century, and every composer during his formative years, and in his mastering of technique should sit at the feet of giants like Byrd, Lassus, and Palestrina. But his progress should not stop there. He must advance right through the whole of music and finally speak with his own voice, in his own musical language, if he wishes to be sincere. Again, with the resurgence of sixteenth-century music, a snobbish fashion has emerged which appears to be indifferent to work of other periods.

Not only is there a lack of church music, but organ music is out of favour in this country at the present time. Fortunately there are exceptions; but on the whole composers seem to have forgotten the organ. Often the instrument is condemned rhythmically and tonally—it may be that both player and builder are at fault—but the organ was a fine medium in the hands of J. S. Bach. We badly need a contemporary composer as great as J.S.B.

In this last address I make as President of the Royal College of Organists, I would like to appeal to all church musicians who are composers to add to the great store of English church music, and churchfolk to encourage its performance. It can be done without impairing the opportunities of using the finest examples of other periods. Similarly, organists can help the composition of contemporary organ music. If a quantity of church and organ music of quality and distinction is forthcoming, it remains for publishers to take their share in the productive effort.

I am well aware that the floodgates of composition may be opened wider by this appeal, and much criticism may ensue—possibly some abuse—from those who think there is a vast amount of inferior music in the world already. But I have tried to emphasize that the appeal is to musicians who are composers, and it must be left in their hands to regulate both quality and quantity. It is the danger of neglect to add to the store, which I have tried to bring to notice.

In conclusion I would like to thank you for listening with tolerance and forbearance to my four addresses. It has been interesting to me to crystallize thoughts which have been in mind these last two years. If the results have interested and stimulated my listeners, then the time we have spent has not been entirely wasted.

The Friends of the Music of Leeds Parish Church

This Association was formed recently with the primary object of maintaining and encouraging interest in the music and the choral services of the church and to obtain additional financial help for the upkeep of the choir and all that a high standard of performance implies. Those interested should write to the Hon. Secretary, 41 Park Square, Leeds 1, for particulars. Recitals to be given during the current season are as follows: October—H. G. Ley (8); Amati String Orchestra (Bernard Armour) and Melville Cook (organ) (29). Flor Peeters (17 November); G. Thalben-

Ball (1 December); Fernando Germani (14 January); Francis Jackson (28 January); Bedřich Janáček (11 February); Melville Cook (11 March). All the recitals begin at 7.30. The St. Matthew Passion will be sung on 30 March.

A monthly series of midday recitals for City workers will be given at St. Helen's Church, Bishopsgate (1.15-1.45), beginning on 8 October with Susi Jeans; the Tudor Singers (Harry Stubbs) on 12 November; Christmas music from 'The Messiah' on 10 December.

Torches

Carol for S. A. T. B.

Words translated from the Galician by J. B. TREND*

MUSIC BY
JOHN JOUBERT

London: NOVELLO & COMPANY, Limited

VOICES
(in Unison)

Alla marcia mf

Tor-ches, tor-ches, run_ with tor-ches All_ the_ way to_

ORGAN

mf simile

Ped.

Beth-le-hem! Christ is born and now_ lies_ sleep-ing; Come_ and_ sing your_

song to him! Tor-ches, tor-ches, run_ with_ tor-ches All_ the_ way to_

Beth-le-hem! Christ is born and now lies sleep-ing; Come and sing your song to him!

* Words from the *Oxford Book of Carols*, by permission of the Oxford University Press
Unison version, *Carols 569*

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MADE IN ENGLAND
17685

TORCHES

p Ah, Ro - ro, Ro - ro, — my — ba - by, Ah, — Ro - ro, my — love, Ro - ro;

p Ro - ro, — Ro - ro, —

p Ro - ro, — Ro - ro, —

p Ro - ro, — Ro - ro, —

p *unaccompanied ad lib.*

Man.

Sleep you well, my heart's own - dar - ling, While we — sing you — our Ro - ro.

Ro - ro, — Ro - ro, sing Ro - ro.

Ro - ro, — Ro - ro, sing Ro - ro.

Ro - ro, — Ro - ro, sing Ro - ro.

TORCHES

f Sing, my friends, and make you mer - ry, Joy and mirth and

Sing, my friends, and make you mer - ry,

f Sing, my friends, and make you mer - ry, Joy and mirth and

Sing, my friends, and make you mer - ry,

f Ped.

joy a - gain; Lo, he lives, the King of hea - ven, Now and ev - er -

Sing, my friends, and make you mer - ry, Sing, my friends, Now and ev - er -

joy a - gain; Lo, he lives, the King of hea - ven, Now and ev - er -

Sing, my friends, and make you mer - ry, Sing, my friends, Now and ev - er -

TORCHES

more, A - men. *ff* Lo, he lives, the King - of - hea - ven,

more, A - men. *ff* Lo, he lives, the King - of - hea - ven,

more, A - men. *ff* Lo, he lives, the King - of - hea - ven,

more, A - men. *ff* Lo, he lives, the King - of - hea - ven,

allarg. Now - and - ev - er, ev - er - more, A - men.

Now - and - ev - er - more, A - men.

allarg. Now - and - ev - er - more, A - men.

Now - and - ev - er - more, A - men.

allarg.

MISCELLANEOUS

Incorporated Association of Organists

Southport was the meeting-place for the twenty-eighth Congress of the Association, held on 1-5 September, some three hundred members attending. Dr. William McKie brought to an end his two-year period of office as President fittingly with an excellent recital on the organ of All Saints' Church, having handed over the Presidency to Dr. Henry G. Ley at the Annual General Meeting. The opening meetings consisted of the customary receptions, firstly by the Southport Organists' Association under its President, Mr. George Pilling, and later by the Mayor and Corporation of Southport, when music was provided by the Laurance Turner String Quartet and Miss Anne Storrie (contralto) accompanied by Mr. Wilfred Clayton. On the Tuesday, after the statutory business meetings, Mr. Brian W. Trueman gave a recital on the Christ Church organ, and the Annual Dinner was held in the evening.

The Annual Lecture, under the auspices of the R.C.O. was given by Prof. Ronald Woodham, of Reading University, who spoke eruditely and entertainingly on 'Musical Instruments of the Church'. He dealt with the use of all instruments other than the organ, and showed the subject to be both large and fascinating. Another lecturer whose contribution was much appreciated was Mr. Herbert Bardgett, who not only provided a closely-packed talk on 'Choral Technique and Conducting' but illustrated his tenets practically with the aid of a gallant 'guinea-pig' choir of volunteers from local churches.

No Congress is complete without its 'trips', combining in almost equal measure sight-seeing, good fellowship and enriching cultural experiences. On a visit to Haigh Hall, on the outskirts of Wigan, visitors were welcomed by the Mayor and other local dignitaries, and were impressed by the manifold beauties of this great estate. At Wigan Parish Church a short recital was given on the excellent old Hill organ by Mr. George Galloway, who through an unfortunate mis-timing due to some locked gates on the journey thither was compelled to limit his performance to the new Sonatina for organ by J. C. Brydson—to the regret of his listeners, who would have enjoyed more of his excellent playing.

At Liverpool Philharmonic Hall on the Thursday the visitors were welcomed by the Lord Mayor and Lady Mayoress, the former giving some hope, in his speech, that the restoration of the St. George's Hall organ might not be too long delayed. Dr. Caleb Jarvis delighted the audience with some organ-playing of outstanding artistry, not only in the Liszt Fantasia on B A C H, but in a fine Passacaglia of his own composition. Madrigals and a newly-discovered motet by Samuel Wesley were sung by the Wallasey Singers conducted by Stainton de B. Taylor. Proceeding to Liverpool Cathedral, the party heard a recital by the ever-young Mr. Goss Custard, followed by choral Evensong. A river cruise to New Brighton ended a most enjoyable day.

The Congress, admirably organized by the Southport Association in conjunction with those of Wigan and Liverpool was as successful as any of its forerunners, and demonstrated once again the social value of these happy meetings of professionals and amateurs on common ground. Next year's meeting is to be held

at Reading, on 24-28 August, with excursions to Oxford and Windsor. S. T.

Chelmsford Cathedral

Four Diocesan Choral Festivals were held on 14, 21 June and 12, 19 July in which nearly 1,700 singers took part. The first two were for village and smaller choirs when Canticles were sung to Eric Hunt in D and the anthems were Crotch's 'How dear are Thy counsels' and John Weldon's 'O praise God'. The July Festivals were for the larger choirs who sang the Canticles to plainsong with fauxbourdons by Nicholson. The anthems were Oldroyd's 'An heart that's broken', Ouseley's 'From the rising of the sun' and Charles Wood's 'O thou sweetest source', Geoffrey L. Beckett was at the organ and Mr. W. Stanley Vann conducted.

A Week of Music was held in Folkestone Parish Church on 28 July to 1 August opening with excerpts from 'Judas Maccabaeus' sung by the Folkestone Orpheus Choir conducted by Reginald Adams. The choristers of Canterbury Cathedral gave a performance of Antony Hopkins's opera for boys' voices, 'The Man from Tuscany' in the Town Hall. Recitals in the Church included one by Folkestone County Grammar School Girls' Choir conducted by Miss F. Rowland and one of English Church Music by the Parish Church Choir. Reginald Adams is organist and choirmaster.

A service with the title 'The Church's Year in Music, Scripture and Verse' is to be held at 8 p.m. on Wednesday 29 October at Christ Church, North Finchley, to which a special invitation is extended to choirmasters and organists. Music will be sung by The Templars and played by Dr. George Thalben-Ball, and will include works by Bach, Boyce and Walford Davies. The reader will be Stephen Jack, and the service has the support of the Bishop of London.

The dedication of the organ rebuilt by Walkers at St. Peter's Church, Harrogate, took place on 11 September. Dr. W. N. McKie gave the opening recital. The programme included S. S. Wesley's Choral Song and Fugue, Frank Bridge's Adagio in E and Franck's Choral in A minor.

Recitals will be given at the Church of St. Crispin with Christ Church, Jamaica Road, Rotherhithe, on 7 October by Mr. Allan Brown and on the following evening by Mr. Frank H. Price. Both begin at 8.0.

Dr. Harold Darke is to give a recital at St. Mary's Church, Caterham Hill, on 11 October at 7.30. Admission (2s. 6d.) will be by programme.

Appointments

Mr. Paul Baylis, Borough Church of St. Clement's, Hastings.

Mr. R. W. Lovell, Richmond Hill Congregational Church, Bournemouth.

Mr. Arthur E. Watts, St. Barnabas's, Pimlico.

Mr. Eric W. Copperwheat, Holbeach Parish Church.

Mr. Harold Greenhill, Clapton Park Congregational Church.

RECITALS

(SELECTED)

Mr. Deryck J. Seymour, Upton Parish Church, Torquay (four programmes)—Prelude and Fugue in E minor ('Little'), Bach; Chorale Preludes, Wood, Parry, Grace; Fantasia and Toccata in D minor, Stanford; Resurgam, Rowley; Four Sketches, Schumann; Carillon, Murrill; Pastorale, Franck; Finale (Sonata no. 5), Rheinberger.

Mr. W. M. Coulthard, Holy Trinity Church, St. Andrew's, Fife—Prelude and Bell Allegro, Stanley; Hymn Preludes, Cameron, Rowley; Intermezzo, Stanford; Toccata (Sonata no. 14), Rheinberger.

Mr. P. Ferraby Taylor, Clifton Down Congregational Church—March in A, Choeaux; Humoreske, Yon; Triumph Song, Baynon.

Mr. Purcell J. Mansfield, Church of the Ascension, Torrisholme, Morecambe—Sonata in D, *Mendelssohn*; Four Tone-Pictures from 'Christus', *Otto Malling*; Variations and Finale on 'O Sanctissima', *E. T. Chipp*; Introduction and Fugue, *Reubke*.
 Mr. Geoffrey Tristram, Mortehoe Methodist Church—Fantasia and Fugue in G minor, *Bach*; Largo, Allegro, Aria and Variations, *Festing*; Folk Tune, Scherzo, *Whitlock*; Concerto in B flat, *Handel*; Humoreske, *Yon*.
 Mr. Edgar Landen, Exeter Cathedral—Spring Song, *Hollins*; Choral in A minor, *Franck*; Rhapsody, *Landen*; Sonata in E flat minor, *Rheinberger*; Fugue (94th Psalm), *Reubke*.
 Mr. Guy Michell, St. Margaret's Church, Brighton—Agitato, Cantilene (Sonata no. 11), *Rheinberger*; Fugue à la Gigue, *Bach*; Improvisation, Allegretto, *Wolstenholme*; Toccata in B minor, *Gigout*.
 Mr. T. Powell Anderson, St. Margaret's Church, Newlands—Toccata in F, *Bach*; Evening Song, *Bairstow*; Caprice in B flat, *Guilmant*.
 Mr. Durham Holl, Malvern Priory—Toccata in C, *Bach*; Etude Symphonique, *Bossi*; Canon in B minor, *Schumann*; Variations de Concert, *Bonnet*.

Mr. Arthur J. Gibson, St. Saviour's, Alexandra Park—Voluntary in C minor, *Greene*; Prelude in G, *C. Macpherson*; A Trumpet Minuet, *Hollins*; Psalm-Prelude no. 2, *Howells*; Scherzetto, Berceuse, *Vierne*.
 Mr. Walter Spinney, Northiam Parish Church—Toccata and Fugue in D minor, *Bach*; Prelude in form of a chaconne, *Stanford*; Romance, *Lemare*; Concert Scherzo, *P. J. Mansfield*.
 Holy Trinity Church, Broadstairs: Mr. S. R. Armstrong—Toccata and Fugue in D minor ('Dorian'), Two Chorale Preludes, *Bach*; Prayer and Cradle Song, *Guilmant*; A Song of Sunshine, *Hollins*; Suite Gothique, *Boëllmann*. Mr. Harold P. Millsted—Toccata in F, *Bach*; Sonata in A flat, *Rheinberger*; Three pieces, *Whitlock*; Fantasia and Fugue on B A C H, *Liszt*. Mr. Reginald Adams—Prelude and Fugue in C, *Bach*; Concerto in F, *Handel*; Choral Song and Fugue, *S. S. Wesley*; Choral in A minor, *Franck*; First movement, Sonata in G, *Elgar*.
 Mr. William Hardwick, St. Matthew's Church, Skegness—Three Chorale Preludes, *Healey Willan*; Toccata and Fugue in D minor ('Dorian'), *Bach*; Three Preludes, *Harris*; Fanfare, Gothic March, *Weitz*; Sonata in F, *Rheinberger*.

Letters to the Editor

'What Shall He Have That Killed The Deer?'

In Mr. Brennecke's interesting article on 'What shall he have that killed the deer?' he says (speaking of John Hilton the younger): 'Had this setting been his father's, it is reasonable to assume that he would have said so.' It would be reasonable to do so today, but as far as one can see the seventeenth century was not so nice in its standards.

In the *Musical Companion* of 1673 there is a catch ascribed to 'Mr. John Hilton' which Ravenscroft included in *Melismata* of 1611—'He that will an ale-house keep' (*Melismata* no. 15, *Musical Companion* p. 55). Now unless John Hilton junior was writing canons and catches at the age of ten or thereabouts this one must have been written by the father. (In the 1652 edition of 'Catch that Catch can' Hilton sets his name also to 'Bless them that curse you', which Dr. Fellowes attributes to Byrd.)

Perhaps Hilton junior was not deliberately dishonest; it would seem that musical proof-reading (if there was any at all) was a very sketchy affair in the seventeenth century. This 1652 edition of 'Catch that Catch can' is bristling with typographical blunders from the index onwards (as indeed are so many other early Playford publications), and perhaps the publishers, Benson and Playford in this case, were more to blame for these mistakes than was Hilton himself.

This rather slap-dash type-setting would certainly account for the omission in the 1652 edition of the X (i.e. natural) before the B flat of *a thing* (also for the *a 3 voc.* of the 1667 edition). This omission is extremely common in all seventeenth-century music printing from the madrigal publications onwards. There is a similar mistake in 'Tis Amarillis walking all alone' (p. 65) where, in the third and fourth bars from the

end, there is the augmented interval E flat to F sharp caused by the failure to sharpen the E flat of the key signature. Not that augmented intervals *per se* were abhorrent to the musicians of the 1650's; I am sure they liked their spicy flavour, but in both these cases I agree with Mr. Brennecke that the melodic scale is preferable. In any case reared, as the singers of catches must have been (even the ale-house frequenters), upon the principles of solmisation, it would have been unthinkable for them to sing that particular brand of augmented second.

JILL VLASTO.

A Biography of Sousa

I am at present engaged in writing a biography of the American March King, John Philip Sousa, and although I have had a great deal of assistance and some very interesting material from friends in America, I thought there might be those among your older readers who might have souvenirs, anecdotes or happy reminiscences of his visits to and concerts given in Britain in the very early 1900s.

If there be any such I should be most grateful if they would send me anything that they consider of interest as I should like to make the biography as complete as possible. Anything of value that their owners may want returned will be most carefully looked after and duly sent back as soon as ever I am finished with it.

LOUIS A. J. BARBÉ.

'Higher Green', Bishopsteignton, Teignmouth, South Devon.

Slurs in Bach

In response to Mr. Arthur Hutchings's query in the August issue (p. 369) four letters have been received. They have been forwarded to Mr. Hutchings, who proposes to make an inclusive answer.

Particulars of the Wimbledon Concert Club's sixth season First Series are as follows: 6 October, Solomon; 20 October, John Carol Case (baritone) and David Tucker (oboe); 3 November, Wimbledon Philharmonic Orchestra (Kenneth Tucker); 17 November, Beryl Tichbon and Norman Jones (pianos); 1 December, The English Wind Players. Details from the Secretary, 'Woodlands', Brewery Road, Horsell, Woking.

The Amersham and Chesham Bois Choral Society has in preparation the Christmas Oratorio for performance on 6 December. There are vacancies for tenors and basses. Mr. Edgar Hunt is the conductor and meetings are held on Mondays at 8.0 in Dr. Challoner's Grammar School, Amersham, beginning on 15 September. Particulars from the Hon. Secretary, Dell Wood, Bell Lane, Amersham Common.

The Edinburgh Festival

By W. R. ANDERSON

FOR six years it has prospered: a tribute, that, to Scots capacity, not least in business management.

Some say that native art and artists have too little part: I agree; but the word 'international' in the Festival's title seems to bring the closure of debate. The now familiar fixtures cater for every taste, even including that for contemporary music. There is a book-keeper's deficit, of course, but the city's private guarantors cheerfully pay up, for the benefits in prestige, tourism and other commerce are enormous. I note the 'official' attractions: there being, as ever, a multitude of others, including a score of exhibitions covering interests domestic, archaeological, artistic and sentimental. The first orchestra heard was the R.P.O. under Beecham, Pritchard, and Gui—the last taking over most of the work which Ansermet, who is ill, was to have handled. The Edinburgh Choral Union (Herrick Bunney) was associated with this orchestra in 'Appalachia' and 'L'Enfance du Christ', and Szigeti was soloist in Frank Martin's concerto. The Concertgebouw played under Van Beinum and Kubelik: soloists, Ferrier and Patzak in 'Das Lied von der Erde', Annie Woud in Mengelberg's 'Magnificat', Fournier in the Elgar cello concerto. The Hallé had Fischer-Dieskau as soloist in the Brahms 'Serious Songs'; Ferrier, Richard Lewis and Nowakowski, and the Hallé Choir (Bardgett) took part in 'The Dream of Gerontius'; this choir, with Seefried, Ferrier, William Herbert and Nowakowski, gave 'The Messiah'. (The Hallé performances, ending the Festival, are, to my regret, always too late for review here. Their merits need no further praise from me.) The Scottish National Orchestra (Susskind), which also played for the New York Ballet, gave one concert (Brahms double concerto: Szigeti and Fournier). The B.B.C. Scottish Orchestra (Whyte) gave its conductor's 'Marmion' music, which I enjoyed when it was heard in its incidental use—its full form is that of theme and graphic variations. Rostal played a Mozart concerto, and one by Erik Chisholm with Hindu thematic and rhythmic influences, of which I could make very little. Of chamber orchestras we had, at morning concerts, the R.P.O.'s select body (Pritchard), with which Dennis Brain gave a superb performance of a Mozart horn concerto; and the same players were conducted by Hans Oppenheim in a Purcell programme, and Handel's 'Acis', the soloists being familiar to broadcast-listeners: they included Alfred Deller as counter-tenor. We appreciate his taste and skill, but some of us wish that B.B.C. antiquarianism had not spread to the North. The other chamber orchestra was the Stuttgart (Münchinger), which gave us the purest Bach. The Brandenburgs sounded perfect—no. 6, for example, with single string parts. But why offer the harmless unnecessary op. 44 trifles of Hindemith's?

A joint vocal and instrumental recital was given by several of the artists engaged for solo work. They were joined by Dr. Hans Gál in Brahms's 'Liebeslieder' Waltzes. A rare chamber-music attraction was the partnership of Szigeti, Primrose, Fournier and Curzon in three recitals of piano quartets, their one 'novelty' being the capital 'Phantasy' (1910) by Frank Bridge. It was a treat to hear these powerful soloists so genially joining in brotherhood; only the high nervous force of the admired Szigeti seemed at times a shade overpushed, so that his purity of line suffered a little. Two concerts each were given by the (piano) Quintette de L'Atelier (Passani, Proffit, Dejean, Ladhuie, Bartsch), the Amadeus string quartet (Brainin, Nissel, Schidlof, Lovetti), and the Vegh quartet (Vegh, Zöldy, Janzer, Szabo): the leader of the last pluckily playing under the disability of a broken leg. I enjoyed most richly this

quartet's Mozart: the other bodies, though of course highly skilled, did not quite provide, for me, the touch of magic one always hopes for at a festival. The Robert Masters piano quartet deserved a bigger audience for their evening concert, for they showed grace and grip in sterling interpretations of Fauré and Dvořák. Their programme was generous (the morning ones consisted of two works only): they added a piano trio by William Wordsworth, a descendant of the poet's brother. He seems to copy nobody, moving in rather angular melodiousness to conclusions of his own, not always immediately persuasive: a dry but individual craftsman, one would say. The London Czech Trio (Marketta, Lidka, Horitz, two women and one man) is well known: again, able work, a trifle weak on top. The deeper thrills cannot be expected every day. One concert was given by the accomplished Scottish Junior Singers (Agnes Duncan), with Diana Poulton as soloist upon the lute. The programme ranged wide; all was memorized, and most handsomely delivered. A small group excelled in canzonets and the like. My only doubt is about the wisdom of getting girls so young to sing alto. Joan Alexander and Dr. Mary Grierson, with Allie Cullen as accompanist, gave a joint vocal and piano recital: here was a little more of the welcome Scots talent which many feel might be more fully represented at the Festival. There were solo song recitals by Irmgard Seefried, Flora Nielsen, Fischer-Dieskau, and Julius Patzak; and by Sophie Wyss ('French song through the ages') who accomplished the feat of getting the audience to sing too. All were perfectly partnered by Gerald Moore. I could not hear many recitals: from three events per night one has to pick and choose, without any reflection on the artists unheard. Of those I could mark, Fischer-Dieskau (aged, I am told, 27) was the most impressive; his 'Winterreise' was deep, rich, *innig*: I remember no more satisfying interpretation.

The Hamburg State Opera, for just one year replacing Glyndebourne, offered a conspectus of German works from Mozart to Hindemith: 'The Magic Flute', 'Fidelio', 'Der Freischütz', 'Meistersinger', 'Rosenkavalier', and 'Mathis der Maler'. Detailed accounts of these may not be entered upon: I enjoyed the sturdy, wise, honest singing. The production of 'Mathis' was the first in Britain. It is a work of mixed motives—politics, the artist's conscience and visions, love and marriage-of-convenience. The plot does not jell, nor does the music; for a good part of the time, like almost all that Hindemith writes, it is harsh, even brutal: I have rarely heard artists compelled to sing louder than the chief men here. They earned honour by not bawling. Eight detached scenes, all having to be separately set, with intervals, allow the interest to sag. There is nothing much but dogged declamation: too little human interest. The driving force is intense, unrelaxing; one longs for ease and an aria's charm. The end is moving, as Mathis puts away his implements, and prepares for death. As in all the operas I have heard ('Rosenkavalier' and 'Meistersinger' came too late for press-day) the singing was sound, forthright, comfortable. Whether in force or finesse, these artists—notably the women—can be very moving. Everyone, including the chorus, is well turned out and made up; they know how to stand still, to move and live; all are real actors. Dr. Gunther Rennert, the producer, has wrought excellently. 'Der Freischütz' was the only opera he did not produce: here, Oskar Fritz Schuh adequately presented the woodlands and the Wolf's Glen; the latter cannot now be expected to horrify us, but I thought the visions, in their lantern-slide devices, quite passable. The conductors were Ludwig, Keilberth

and Solti: the designers, to whose conceptions I should have liked to pay an extended tribute, were Siercke, Neher, Jürgens (some scenery), and Jakameit (some costumes).

Elisabeth Grümmer as a sweetly convincing, versatile soprano heroine; Anneliese Rothenberger as a capital soubrette in 'Freischütz' and the daintiest of Papagenas; the rich basses Frick and Melchert; Horst Günter, a happy Papageno; Mathieu Ahlersmeyer, a noble, tormented Mathis; Anders, a splendid Florestan, and Mcdl, a distinguished and moving Fidelio: these were interpretations which I found always judicious—never strained—and so, rewarding. (Some rôles were taken on different evenings by different artists.) Indeed, as a homogeneous team with clear individualities, this Hamburg combination made a most genial impression. I wish they could tour the country: for how often can the provinces—or, for that matter, London—hear any opera? The desolate state of the provinces is a scandal. It is high time the Arts Council ceased spending so much money on pampered London, and financed a touring company: its work might well be as good, most of the time, as some of that at Covent Garden.

For 'The Highland Fair', a ballad opera or play with songs, the music was arranged, partly composed, and conducted by Cedric Thorpe Davie, who has done brilliantly, with the happiest skill of scholar and craftsman. Since the 'Beggar's Opera' revival of the 1920s I have seen nothing so good as Tyrone Guthrie's production of Robert Kemp's version of this play. Cannot this be toured—yea, even South of the Border? It is much easier to follow than was 'The Three Estates', and is packed full of sweet plums of melody; a little masterpiece.

Three ballet companies each filled the Empire for a week—first our own Sadler's Wells Theatre Ballet, too well known to need more praise in my brief chronicle. Then came the New York City Ballet, under Balanchine and Robbins—a graceful, long-limbed team which offered some novelties: the biting 'Cage' satire, danced (mostly mimed) to Stravinsky's poor, scratchy string concerto in D; a clever fantasy of Tristan and Isolde in a dream of today (to Bax's 'Garden of Fand'), a fresh-faceted caprice on Strauss's 'Till', and 'The Pied Piper', in which Thomas Young played the clarinet in Copland's concerto while the troupe, in bare-stage practice-dress guise, worked up from easy-going seeming-improvisations to a style I am unable to define in correct technical terms: I put it in the gayest of hepcategories. This kind of deft sport is what I best enjoy in ballet, damned let me be, without a whimper, by insipidated devotees of other styles.

HENRY WOOD PROMENADE CONCERTS

THE programmes of this year's 'Proms' at the Albert Hall have followed very much the pattern of those of the last few years, with new works receiving little attention. Performances during the first six weeks have, on the whole, been of a rather higher standard, but not consistently so. The B.B.C. Symphony, London Symphony, London Philharmonic, and Royal Philharmonic Orchestras have performed, the last-named appearing for three days only (7-9 August), under Basil Cameron. It gave some memorable performances, particularly of Beethoven's 'Eroica' Symphony, in which, with wood-winds and horns doubled, the utmost brilliance and dramatic feeling was realized.

The first of the 'novelties' was Walter Piston's Violin Concerto, which Yfrah Neaman played with the B.B.C. Symphony Orchestra, conducted by Sir Malcolm Sargent, on 30 July. The texture of this work is remarkably clear, but the content of the first movement is somewhat arid. Piston's ingenuity, however, demands more than mere respect. The lyrical slow movement is the best of the three, for the last sinks

The third company was that of the Marquis de Cuevas, with the Festival Ballet Orchestra, managed by the R.P.O. They put on a new work, 'Prisoner of the Caucasus' (Skibine, after Pushkin: music by Khachaturian) which delighted me by its barbaric exhibitions of gorgeous costumes and exciting agility. I had this year, to my regret, to miss the National Youth Orchestra (Susskind) which I am told by reliable judges deepened the splendid impression made last year. Here is comforting promise of yet further resources (such as Ernest Read's and too few other organizations have already given) for the maintenance of our cherished orchestral standards.

Nobody knows how orchestras in general can continue, in our stringent days, to be supported. The Scottish National may receive, I read, about £38,000 from the Arts Council and a few cities: the Concertgebouw gets £60,000 from its government and local subsidies.

Space fails; but a mere mention should be made of the production of multitudinous other amusements and intellectual entertainments—the daily talks by such experts as Sir Thomas and Tyrone Guthrie, the opera-lectures by Else Mayer-Lismann, the nightly dancing, piping, singing in the gardens; the organ recitals in several churches: Dr. Head's and various visitors' (a splendid series of five), at the Anglican Cathedral of St. Mary (here was given also a rewarding Brahms 'Requiem'); Herrick Bunney's notable Bach expositions at St. Giles's; Read's (and others') at St. John's; madrigals and varied music of that time at St. Columba's-by-the-Castle: and possibly other, more outlying treats not known to me, wherein the organ's literature was worthily presented. There were Beethoven recitals (sonatas, by James Gibb and Loveday-and-Cassini) and plays, as part of an unofficial, wide-ranging little 'People's Festival' at Oddfellows' Hall—even more painful in its seating than the Freemasons', though as uplifting to the spirit. (Will not some rich Edinburghian endow us with cushions?) These doings deserve official recognition, not least because they offer good value for a much smaller price than one must pay to get into the big starred concerts or the opera. The pressman might faint in his long-distance-race pursuit of culture, were it not for the generous care taken of him by Mr. W. A. Nicholson, Mr. Grahame Cowie and the staff of the press bureau, whose masterly management cannot too strongly be praised. Much-travelled critics tell me that at no other European festival are they so well looked after and so handsomely bestowed.

into the composer's light-hearted style, without achieving the success of such a work as his 'The Incredible Flutist'. More successful as light-hearted music are Malcolm Arnold's 'English Dances', the Second Set of which was performed on 5 August by the same orchestra and conductor. With uninhibited high spirits, Arnold has managed to evoke the gayer side of English folk song and dance, without actually employing traditional tunes. He does things that are seemingly outrageous without offending our taste, and his treatment of the orchestra is that of a virtuoso.

Jacques Ibert is probably best known in this country for his often outlandish humour, but his ballet suite 'Diane de Poitiers', which was played by the R.P.O. on 8 August, is notable for its subtle treatment of old tunes, and for an orchestral texture that rivals Ravel in its brilliance and clarity. Another work notable for its brilliance of texture is Martinu's Concerto for two pianos, which Ethel Bartlett and Rae Robertson played with the L.S.O. under Basil Cameron on 14 August. (It has already had several performances in this country.) The same orchestra and conductor gave Benjamin

Frankel's Suite for string orchestra, 'Youth Music', and Alan Rawsthorne's Symphonic Studies on 22 August. It was unfortunate that they were played at the end of a long Beethoven programme, for one would have liked to approach them with a mind that was fresh. The suite, intended not only to be listened to by young people, but also to be played by them, sets its own limitations; within these Frankel has achieved—in the opening March and in the slow movement—considerable expression, which is the more striking because of the comparative simplicity of the means employed. The other two movements, however, show less invention. Rawsthorne's Symphonic Studies, a pre-war product, shows every sign of wearing well. This composer is not generally looked on as a colourist, but in this work he proves that he can, if he wishes, be as brilliant an individual in this direction as anyone.

Doreen Carwithen's Concerto for piano and strings, which Iris Loveridge played with the L.P.O. under Basil Cameron on 25 August, is a product of her student days, but its content gives little indication of immaturity. Alternating a percussive toccata-like style with out-and-out romanticism, this young composer has created a pleasing work, with a slow movement of marked individuality. P. Racine Fricker's Violin Concerto, which was given a magnificent performance on 22 August by Maria Lidka and the B.B.C. Symphony Orchestra conducted by Sir Malcolm

Sargent, has been previously noticed in these columns. Some revision of the scoring now allows the soloist to come through more clearly in certain passages. During the same week Basil Cameron and the L.P.O. included in their programmes works by Kodály, Stravinsky, Bartók and Prokofiev, but unfortunately the performances were very uneven.

Carl Nielsen is gaining enthusiastic supporters in this country; but to judge from the Violin Concerto which Emil Telmányi played with the B.B.C. Symphony Orchestra under Sir Malcolm Sargent on 5 September, his music is unlikely ever to rival in popularity that of Sibelius, who was born in the same year. The concerto is long-drawn-out for its content, and over-mannered, although it does have its attractive moments. Far more satisfying was Vaughan Williams's Romance for harmonica and string orchestra (with piano), which Larry Adler played with the same orchestra and conductor the following day. The work begins quietly and rises to a passionate climax, which subsides again into the calm of the opening. The soloist is in action almost throughout, and against him the strings weave an entrancing, but never thick, web of sound. From his instrument Larry Adler produced an amazing variety of tone-colours, all of them attractive. The success of the work was such that the performance was repeated—an unusual honour, especially in a broadcast. The composer, himself present, was warmly welcomed.

MALCOLM RAYMENT.

MERMAID THEATRE

THE little 'Elizabethan' theatre in Acacia Road, St. John's Wood, was one of the major, though less advertised, attractions of the 1951 Festival of Britain. It presented, in enterprise and home-manufacture, all the most desirable qualities of the Festival; it offered a wholly delightful presentation of our most prized national opera, 'Dido and Aeneas'.

'Dido' is being repeated this year till early October (first night 31 August, to which this notice refers). The production is, as before, by Bernard Miles himself, ingenious and sane. Kirsten Flagstad again offers the revealing experience of her amazing vocal equipment at close quarters in her portrayal of Dido. She hardly acts at all; for, when the audience is so near to the stage, every facial movement, every flick of the wrist, is as telling as a six-foot leap at Covent Garden. Hers is histrionically a superbly calculated performance. Her singing has all the qualities of long line and noble tone that show the greatness of Purcell's music; and she took the breath away by singing the second high 'Remember me' in a flawless *mezza voce*, which is only astonishing when one considers that *nif* at the Mermaid is about the equivalent of *p* at Covent Garden, and that tone has to be equally supported in both places.

Thomas Hemsley is a handsome, euphonious and stylish Aeneas; Eilidh McNab a charming and an accomplished Belinda; Arda Mandikian a malevolent, dark-voiced Sorceress (quite an achievement for a soprano). The chorus work and the smaller rôles give every satisfaction. Geraint Jones and his strings support well, and the conductor's florid continuo realizations bring a touch of authentic-sounding drama to the arias. The whole performance has a vividness and intimacy which

is partly due to the proximity of audience and stage, and to the absence of proscenium arch; partly, I suspect, to the affection and devotion the performers have for the place.

The other attraction of this short season was a programme of Bach's church music, which alternated with 'Dido' and plays. A small chorus (in essence, that used for 'Dido') a small band, a harpsichord and a chamber organ, together with four soloists, formed the team. The motet 'Lobet den Herrn, alle Heiden' was given with organ and string bass accompaniment, not a *cappella* as has become the habit in England. The result was splendid; a professional choir may claim a part of the credit, but I had the impression that instrumental support encouraged the singers and made the long polyphonic lines easier to mould. Certainly the sopranos sang with grand vigour and suppleness. Flagstad was the soloist in 'Vergnügte Ruh' (cantata 170) which has a fine opening aria with oboi d'amore obbligato, and a refreshing finale. The singer seemed rather overawed by the music and did not communicate it with the abandon of familiarity on 5 September, though her technique and personality still had much to tell about Bach's melodic writing. Cantata 147, 'Herz und Mund und Tat und Leben,' occupied the rest of the programme; 'Jesu, Joy of man's desiring' is not the only good number in it, though it is given twice. Arda Mandikian (in both soprano and alto parts), Alexander Young (an admirable artist) and Thomas Hemsley were the soloists; Geraint Jones played *maestro al cembalo*. Less assured in style than the performance of 'Dido', this concert was still an enlightening and enjoyable one.

W. S. M.

A British Opera for East Germany

Alan Bush's 'Wat Tyler' (libretto by the composer's wife, Nancy Bush) is to be produced at the Leipzig Municipal Opera House in April 1953. This opera was one of the four prizewinners in the Festival of Britain opera competition, and will be the first of the prizewinners to receive a stage performance anywhere.

A Film of Melba's Life

Work has begun on a new British film, 'Melba', which is understood to be a romanticized version of the singer's early career. The name-part will be taken by Patrice Munsel, a young soprano from the Metropolitan, New York. The operatic sequences will be supervised by Dennis Arundell, and Muir Mathieson is the musical director.

'DIE LIEBE DER DANAE' AT SALZBURG

IT was originally planned that Strauss's last opera but one, *'Die Liebe der Danae'*, should be given its first performance at the Salzburg Festival of August 1944 in celebration of the composer's eightieth birthday. But owing to the emergency closing of theatres in Germany and Austria that summer—such theatres as remained after the bombing—the work did not come to a public performance. Two complete rehearsals, however, did take place, the first of which enabled the composer to hear what amounted to his last operatic premiere. (*'Capriccio'*, though written earlier, had been performed in Munich in 1942.) On 14 August 1952 Clemens Krauss and the Vienna Philharmonic, who had performed the work in 1944, together with a different cast of singers, brought the long-awaited opera before the Salzburg Festival public.

Strauss's opera was neither a thorough disappointment nor a noteworthy success. For those who hoped for a masterpiece it was more of a disappointment, and for those who expected something new from a composer who had revealed nearly all the novelty that was in his system by 1912, it said nothing. But the undiminished technical virtuosity of the writing and the real beauty of the basic plot—though badly marred by superficial bits of comic-opera parody—were a source of pleasure to the sympathetic listener; and the playing of the Vienna Philharmonic under Krauss an unalloyed joy.

In a sense *'Die Liebe der Danae'* is Strauss's last collaboration with Hugo von Hofmannsthal, who wrote a scenario, or part of a scenario, for a play combining the Lucianic legends of Danae and Midas, which are related by the Gold theme. Fragments of this were published in 1933, and the idea was taken up shortly afterwards by Strauss, at whose request Joseph Gregor, the librettist of *'Daphne'* and *'Friedenstag'*, wrote the book.

Gregor's libretto is overlong and badly versified; but it does at least have the virtue of bringing the central strands of the drama together in a final scene of radiant beauty—one of the climaxes that Strauss handled so well. The two main themes are Danae's love for Midas, which is far richer and more enduring than the superficial pleasure she had received from the shower of gold; and the various legends of Jupiter and his earthly loves. Four of the god's past mistresses are present in the opera—Alkmene, Leda, Europa and Semele—to whom he had appeared in various guises. Several others are enumerated in the course of two long scenes between Jupiter and the four Queens. Danae is meant to be another in his book of conquests, but when it comes to a decision (Danae is a golden statue at this point) she chooses to share poverty and exile with Midas.

What interest this story has for the ordinary spectator is small indeed, and the prospect of boredom is increased by quasi-topical, quasi-comic-opera nonsense about bankruptcy in the Isle of Eos, of which Pollux, Danae's father, is king. Strauss's style in these scenes is admirably spare and concise, but there are stretches where virtuosity merely keeps the pace until the next interesting or inspired idea. The unconscious Wagnerisms observable in an opera like *'Daphne'* are even more noticeable here. Jupiter behaves (and sings) at times like Wotan, at times a little like Hans Sachs. The four Queens have some enchanting passages in the third act, but there is more than a hint of the flirtatious Rhinemaidens in their solos. The entrance of Midas disguised as the bearer Chrysopher in the first act sounds like Lohengrin delivering the song of thanks to the Swan.

If derivations must be mentioned, the musical gems in the score should not escape notice. The first act, the most admirably proportioned of the three, contains two lovely interludes: the shower of gold, graphically

described by flutes and celesta, and a neat little five-four march leading up to the arrival of the four kings with the picture of Midas. The arrival of Jupiter (in the garb of Midas) is impressive in every way: his speech has dignity and grandeur; and Danae's hesitant reply is sung to the moving music that later comes to refer to her love.

The pivotal question of the opera is where Danae's true affection really lies, and the melting, plaintive violin solo that accompanies the statue's voice as she chooses to renounce Jupiter and the gold and live with Midas in poverty is an unforgettable moment in an act otherwise turgid and diffuse. Jupiter's tale of his affair with Maja, during which the earth blossomed into spring, reaches a climax of moving power and beauty when Danae's voice joins with his, and he, renouncing thoughts of conquest, blesses her love for Midas. The idea of nature's renewal suggests the incomparably glowing Transformation in the final pages of *'Daphne'*. These two last scenes should in themselves explode the notion that Strauss's creative powers, whatever they might have lost in exuberance, had dried up in his later years.

The *'Danae'* cast was headed by Annelies Kupper, an admirable artist who put herself entirely within the rôle. Once she overcame the wobble that marred some of the earlier scenes, her singing had a melting radiance. Paul Schöffler's voice does not shift very easily to high gear these days, and some passages in Jupiter's music had to be cut, regrettably in a first performance. His interpretation, however, had all the nobility expected: perhaps too much, for it bordered on stiffness. Josef Gostic had some clear high notes for Midas, but a tendency to slide about in the middle register. The four queens formed an excellent quartet, especially distinguished by the Europa of Esther Rethy. Rudolf Otto Hartmann handled a production that seemed to move as well as the music would allow. Emil Preetorius's lovely Grecian-urn sets had a curious Japanese-painting variation in the last scene but one, possibly to suggest Jupiter's abode in the foothills. In the shower of gold (act I, scene 2) a faint touch of Titian was admirably worked into the total picture.

The evening before the première Clemens Krauss directed the Vienna Philharmonic in the annual Mozarteum concert—an evening, appropriately, devoted to Mozart and Richard Strauss. It is difficult to describe the effect of the playing on this occasion after listening to the sometimes routine, sometimes worse performances of other nights. It was as if the whole group had undergone some sort of purifying process: the trumpets were now clear and bell-like, the strings notably fresh and full, the blend of the winds unexcelled. To Krauss's granite-hewn interpretation of the *'Jupiter'* symphony they responded as a man; his direction of *'Don Juan'* had all the exhilaration of a jockey on a splendid mount. The mood changed when Viorica Ursuleac sang three of Strauss's Last Songs, which reflect the peace and fulfilment of a long creative life and the tragic poignance, so well expressed in the Eichendorff and Hesse texts, of the nearness of death. Ursuleac sang in the grand manner, and though her voice will not do everything asked of it nowadays, it is still exceptionally beautiful.

For the rest, Salzburg continued on the downward slope it has been treading these past few seasons. Deprived of its central curiosity, and the source of an occasionally inspired performance, the festival could give us nothing more attractive as substitute than a routine Viennese conductor for *'The Magic Flute'* and *'The Marriage of Figaro'*, and a brutal Italian one for *'Otello'*. We were expected to marvel at the names of Seefried, Schwarzkopf, Güden, London, and Kunz in *'Figaro'*, and we did hear some delightful spots of singing from some of these artists. But five

stars do not necessarily make an outstanding performance, especially a production as slow in getting up steam as Herbert Graf's. Still, 'Figaro' was better than Graf's 'Otello', in which the title character was made to behave like a spanked schoolboy during the last two acts. Ramon Vinay, showing the effects of his summer's commuting, sang the great central monologue 'Dio mi potevi scagliar' with more sobs than correct notes.

It is possibly a reflection of contemporary conditions at the Vienna State Opera, which has no regular musical director, that Salzburg should have reached such a low ebb in opera. 'Don Pasquale', produced by Oscar

Fritz Schuh, and with a set by Caspar Neher, would have been considered a poor performance even in a provincial house. The orchestra played badly under Mario Rossi; the production, in which even the garden tryst between Ernesto and Norina took place indoors, was a veritable catalogue of fussy tricks. Emblematic of the whole cynical attitude (which expressed itself as well in most of the singing) was the electric torch which Don Pasquale carried as he sought the lovers. Only Hilde Güden's Norina stood above the rest of the show, which had little resemblance, stylistic or otherwise, to Donizetti.

RICHARD REPASS.

THE BAYREUTH FESTIVAL

BAYREUTH, the oldest of the continental festivals, is still unique in featuring the work of a single composer. That the artistic direction should have remained in one family, and should be producing results as satisfying as Wieland Wagner's productions of 'The Ring', 'Parsifal', and, this year, 'Tristan and Isolde' is even more remarkable. The novel designs for 'Parsifal' and 'The Ring' were on view again this year, greatly revised in places, but along the same lines as 1951. Except for a few essential props, light and mass have entirely taken the place of detailed representation. The result has been a greater concentration on the music, and, paradoxically, a more stimulated attention to the drama, which in 'The Ring' lies so closely with the score.

'Tristan and Isolde' was this year's new production. Staging the work along the same bare lines as 'Parsifal' Wieland Wagner was able to point up the essential symbolism of day and night by shifting effects of light and shadow on the stage. The only place where full day appeared was in the first act: the sudden burst of sunlight as Brangäne drew the curtains seemed at once to answer Isolde's impetuous demand, and to fix the scene on the sea in bright day. There was no need for a tower in act 2: Brangäne sounded convincing enough from the wings. The lovers were enveloped almost invisibly in dark shadows. At the entrance of Marke and Melot faint lights pierced the gloom, suggesting the dawning of a day filled with sadness and sorrow. Kareol, apart from a low semicircular wall around a terrace of frigid grey, existed solely in the imagination. Thereby Kurvenal's music seemed to lose some of its effect.

Martha Mödl's Isolde emphasized what is probably the one serious weakness of this music-drama: the heroine's long-winded anger in the first act, which never quite becomes reconciled to the passion of the second or the tenderness of the third. The moments of beauty in Mödl's singing were worth much to hear; but she overstressed her passion in the first act and was far too vehement for the third. Ramon Vinay, a Chilean tenor who spent his summer shuttling between Otello in Salzburg and Tristan in Bayreuth, understandably did justice to neither part. The restored parts of the love duet—the fascinating philosophical dialogue in particular—eluded this singer's non-German imagination. Nevertheless, he gave us more thrilling moments than any of the other half-dozen Bayreuth Heldentenors—Max Lorenz as the elder Siegfried alone excepted. The most intimate blending of words and line came from Ludwig Weber in Marke's monologue, fortunately undisturbed by the shears of some impatient impresario.

Herbert von Karajan gave most, if not all, of his attention to the orchestra, often leaving the singers to flounder somewhere apart from his beat. Wieland Wagner's settings, however, were so much in accord with the timelessness of the drama that they allowed unusual attention to musical details. Writing to Eduard

Devrient in 1859, Wagner called this score 'the most musical' he had ever written, 'or ever would write', and if we could have dispensed with the singing, and listened entirely to what the instruments had to say, the evening would have been perfect.

In 'The Ring' Bayreuth still needs a conductor with the ability to make the musical re-enactment equal to the stage conception. Joseph Keilberth possessed a certain dramatic sense, shown mainly on the evenings of 'Die Walküre' and 'Siegfried', but demonstrated an unfortunate predilection to flatten out musical details with a sledgehammer beat. 'Das Rheingold' fell before the onslaught; the third act of 'Die Walküre' ran like an express train; yet, strangely enough, the Gibichung scene in 'Götterdämmerung' came close to standing still once or twice. By contrast Hans Knappertsbusch's treatment of 'Die Meistersinger' and 'Parsifal' had a continual regard for detail, and a pace which, though slow, was always moulded to the architecture of the score. There were special felicities of playing at every performance: the sweep and eloquence of the violins in the Norn Scene and the superb contra-bass tuba in 'Siegfried' come immediately to mind. But Bayreuth had a bad set of trumpets this year (if they were responsible for the ill-harmonized 'Leitmotive' that sounded over the Festival Hill before each act their disgrace is complete), and a set of buzzy, raspy cellos. Perhaps the Germans like their cellos that way.

Such singers as Hans Hotter as the second and third nights' Wotan, Astrid Varnay as Brünnhilde, Inge Borkh as Sieglinde, Hermann Uhde as Gunther, Lorenz as the second Siegfried, and Mödl as Gutrune (and a hair-raising Third Norn) brought artistry or vocal magnificence (sometimes both) to their rôles. Serious blotches of miscasting remained in 'The Ring': Paul Kühn's jittery, exaggerated Mime; Bernd Aldenhoff's unmusical Siegfried; Ruth Siewert's torpid Waltraute. To these were added a Hagen, in Josef Greindl, who behaved like a misplaced Fasolt, and an unexceptional Loge, Erich Witte. For reasons known only to himself Wieland Wagner replaced last year's sinister, green-complexioned fire-god with the conventional dullard in red tights. 'Die Meistersinger' retained much of its fairly undistinguished cast; and 'Parsifal', still the most moving experience of the festival, had the same principals as last year.

R. R.

International Meeting of Music Students

Over two hundred students and young professional musicians gathered in Bayreuth during the first three weeks of August for the Third International Meeting of Music Students, organized by the leaders of the Musikalische Jugend Deutschlands.

During the meeting, working groups in various branches of music were directed by professors from several European countries. Group courses, lasting several days, for solo singers, pianists, organists, students of chamber music, and an *cappella* choir, were followed by concerts given by the participants. There

were also lectures and discussions, including one on the new stagings of the Bayreuth Festival, in which Wieland Wagner took part. Students lived in the Lehrerinnenschule in Bayreuth, where there were excellent opportunities for meeting and rehearsing with other students. The Festival opera performances, for which students received tickets, were an incidental and very great attraction.

Although only few music students from Great Britain attended the meeting, we were very well represented by a madrigal choir from the University of Bristol, under Prof. W. K. Stanton, which, in two concerts of English secular and one of church music, made a very deep impression on the audiences.

Next year the meeting will again be held in Bayreuth.
ELIZABETH NORMAN.

PFITZNER'S 'PALESTRINA' IN MUNICH

FOUR composers who spent a portion of their artistic lives in Munich are featured annually in the summer opera festival there. Three—Mozart, Wagner and Richard Strauss—are famous in opera houses and concert halls the world over; but the fourth, Hans Pfitzner, belongs to that curious group of composers who are virtually unplayed outside of their own land. 'Unplayed' is probably too strong, for pieces like the Overture to 'Käthchen von Heilbronn' and the three preludes from the opera 'Palestrina' are known in England and America. But the whole opera, Pfitzner's most substantial work, is not. The main reason for its neglect abroad is no doubt the customary laxness of opera managements; but even when the opera houses in London and New York were truly enterprising, two or three decades ago, 'Palestrina' did not find favour. Probably the immense scope of the work and the difficulty of comprehension to a non-German audience has stood in the way of export.

It is a pity that such factors should have prevented the more frequent hearing of one of the noblest works of our century. 'Palestrina' extends back thirty-five years: its première was in Munich in 1917. It now appears to have become an annual affair in the Bavarian capital, and has been given in several other houses since the war. Sentimental affection may have accounted for some of the excitement that attended the performance this year; but deeper affection must have been stirred in those who saw it, whether for the first time or not. A small but conspicuous group of English journalists was present; one American student (part of a group sponsored by the Munich Opera this summer) flew over especially to hear the work; and a number of other non-native viewers must have gone away impressed and deeply moved.

'Palestrina' is subtitled 'a musical legend' and bears a quotation from Schopenhauer concerning the independence of the creative intellect from the ordinary will-driven life of mankind; and the ultimate joining of the 'pure intellectual life' of the individual to the great historical body (Weltgeschichte) of philosophy, science and art. This idea is at the core of 'Palestrina'. Pfitzner's character is an ideal rather than an historical figure: he is the artist who works out of inspiration, and whose inspiration comes from the realm of the unconscious. The 'legend' concerns Palestrina as the rescuer of church music, in this case polyphonic music, from the projected counter-reformatory measures of Pope Pius IV, who was urging a return to Gregorian Chant at the Council of Trent in 1563.

The drama of the first two acts centres in Palestrina's refusal to write music after his wife's death, even when urged and finally threatened by his friend Cardinal Borromeo. Hearing the admonitions of his teachers and stimulated by angel voices and the appearance of his late wife, Palestrina composes the Marcellus Mass in the half-conscious inspiration of one night.

The monumental second act depicts a sitting of the Council of Trent: its jealousy and bickering contrast with the picture of the composer in the first and third acts. The entrance of the Pope in act 3 and Borromeo's humbling himself before the almost apathetic Palestrina are splendidly effective drama. By writing the libretto, a piece of literary work that bears study by itself, Pfitzner achieved a unity comparable with Wagner's.

The Wagnerian parallel extends to the musical working of the score. The leitmotiv is used, not in the supple and flexible manner of 'The Ring', but with the comparative sameness of effect found in 'Die Meistersinger'. There is more than a hint of that opera in some of the lesser passages. 'Palestrina' is rich in purely musical effects: Pfitzner knew how to orchestrate without overloading the texture with contrapuntal or obbligato parts, as Strauss and Stravinsky, each in their several ways, have tended to do. It is evident at first hearing that the opera's climax, and in many ways its greatest scene, is the composition of the Mass. The effectiveness of this section is partly accomplished by the sound of bells, from the first faint tolling of St. Peter's early in the act to the overwhelming crescendo which subsides on C major at the end. The close of this act fittingly contrasts with the opening of the second, where the prelude, employing a huge brass section in brilliant combination, is marked 'Mit Wucht und Wildheit' ('With weight and ferocity').

The Munich performance had its ups and downs, the former chiefly in the singing, the latter in Heinz Arnold's production, which would have profited by a closer inspection of Pfitzner's stage directions. The settings of Helmut Jürgens were imaginative, but also inaccurate in detail: the room in which the Council of Trent was assembled looked too much like a boxing arena. Julius Patzak's Palestrina is one of the finest operatic characterizations on the stage today. Patzak's mastery of recitative, his superb diction, and complete understanding of the part have reached the point where interpretative art itself becomes creative.

R. R.

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others, especially in the private performance of chamber music.

String players required for an orchestra meeting in Carshalton on Thursdays. Principal work, the accompaniment of oratorios sung by an associated choir.—Miss M. M. HUNT, 80 Park Lane, Wallington, Surrey.

Young man wishes to meet others interested in classical and modern music. London.—W. F., c/o *Musical Times*.

Violinist wishes to join or help form a string quartet. Wimbledon-Sutton-Kingston districts.—J. L., c/o *Musical Times*.

Light Orchestra (amateur) requires a cellist. Mondays, 8-10 at St. John's Church Schools, Duncan Street, Islington.—S. A. PILLIN, 55 Hartham Road, Holloway, N.7 (North 2881).

Oboe and cor anglais player wishes to join other orchestral players for practice in S. London.—5 Devonshire Way, Shirley, Surrey.

Symphony orchestra (Oxford Circus tube) has vacancies for advanced string players (Ravel, Sibelius, Stravinsky).—CONDUCTOR, 2 Lancaster Court, Newman Street, W.1.

Pianist wishes to increase experience as accompanist to singer or instrumentalist. Good sight-reader. Sanderstead-Purley-Croydon districts.—R. J. P., c/o *Musical Times*.

Violinist wishes to form quartet meeting once a fortnight. Room, music, etc., available in Wallington, Surrey.—A. F., c/o *Musical Times*.

Young student composer (plays piano and viola) wishes to correspond with another student composer.—R. B., c/o *Musical Times*.

Burghley Road Orchestra has resumed rehearsals at Kentish Town (near Tufnell Park underground station). Vacancies for all instrumentalists. Mondays, 7.30-9.30.—Mrs. BIRKS, 7 Ingestre Road, Kentish Town, N.W.5 (GUL. 1376), or Conductor, TOT. 1530.

Instrumentalists required (strings and wood-wind) for proposed orchestral group in Bromley district.—F. E. BROWN, 117 Durham Road, Bromley, Kent.

Advanced instrumentalists for symphony orchestra and chamber-music circle. Extensive library. String basses provided. Rehearsals weekly in S.W. London. When applying, state instrument, to CONDUCTOR, 7 Mayflower Road, Stockwell, S.W.9; or BRIxton 2307 any morning.

Pianist wishes to meet instrumentalists to form trio, quartet, etc., for practice in the Manchester area.—R. J., c/o *Musical Times*.

City String Players commence rehearsals on Thursday, 9 October at Church Hall, St. Botolph's, Bishops-

gate, E.C., 6-7.45. Vacancies for advanced players.—Write to Conductor, Mr. HAROLD RAWLINSON, 10 Nutcroft Grove, Fetcham, Leatherhead, or come to first rehearsal.

Wembley Symphony Orchestra has recommenced rehearsals (Sunday mornings). New members, especially strings, welcomed.—CONDUCTOR, 3 Maxted Park, Harrow (BYR0n 5984).

Contralto (young) required to join a small and well-balanced group, specializing in madrigals, meeting on Monday evenings in Southgate-Hornsey area. Some reading ability essential.—EDGAR MASON, 4 Barrington Road, Hornsey, N.8.

Symphony orchestra in Maida Vale (Tuesdays, 7-9) has vacancies for flute, bassoons, brass and strings.—JOHN MERSEY, 17 Buxton Street, E.1.

Violinist wishes to meet others interested in regular string quartet work.—Miss PARSONS, 52 Grosvenor Road, Leyton, E.10.

There are vacancies for string and wind players in the St. Stephen's Orchestral Society. Rehearsals, Haverstock Hill Schools (opposite Chalk Farm station, underground), Thursdays, 7.30-8.30. Extensive library.—SECRETARY, 64 South Hill Road, N.W.3. (HAM 0206.)

Royal Amateur Orchestral Society has vacancies for strings and brass. Rehearsals, Mondays, 7.0 at Swedish Church Hall, Harcourt Street, Marylebone, W.1.—HON. SECRETARY, 16 Spencer Walk, S.W.15.

Music in Public Schools

Summer Term 1952

(The following notes are compiled with the co-operation of the Music Masters' Association section of the Incorporated Society of Musicians.)

Aldenhams (Mr. William Hook)—Visitation Day concert: movements from symphonies nos. 2 and 5, Beethoven; movements from trumpet concerto, Haydn, and cello concerto, Beethoven; 'Peasant Cantata', Bach.

Ardingly (Mr. Robin Miller)—School concert included sixteenth-century dances for wind quintet, arr. Desormière, and orchestral items by Woodhouse and Haydn. A recital of seventeenth-century madrigals was given to the Haywards Heath Music Club. The Junior School concert included short movements for orchestra. Many anthems and service settings in the chapel.

Berkhamsted (Mr. Ernest Mather)—School concert: instrumental solos, part-songs, community singing, and orchestral pieces by Foulds, Haydn and Woodhouse.

Bishop Wordsworth's, Salisbury (Mr. John Milne)—Lunch-hour concert: solos and ensembles. Founder's Day concert: allegro from Divertimento in B flat, Haydn; rondo from quartet in D for flute and strings, Mozart; part of 'Dido and Aeneas', Purcell.

Blundell's (Mr. Wilfred Hall)—Choir and orchestra in the chapel: motet, 'Sing ye to the Lord', Bach; eight-part anthems 'My heart is inditing' and 'Coronation Anthem', Purcell; 'O clap your hands', Gibbons. Music Society concerts for the Incorporated Society of Musicians, S.W. centre, and the Devonshire Association included 'Welcome Ode', Purcell. All solo parts in the concerts were taken by boys. Music Club lecture-recitals on 'Water Music' and 'Handel'.

Bradfield (Dr. J. H. Alden)—Staff concert: violin and piano. Two school concerts: movements from piano concerto in A, Mozart, clarinet quintet, Mozart, piano trio, Frank Bridge, and first symphony, Beethoven; also solos and choruses from Purcell operas.

Brentwood (Dr. Edgar Brice)—Six varied choral and instrumental recitals in St. Thomas's Church, Brentwood, St. Mary's, Great Warley, and in the School chapel. A concert in conjunction with Brentwood and Shenfield Choral Societies. A non-competitive festival judged by Arnold Goldsbrough. Speech Day concert: Symphony

in C, K.551, Mozart, first movements of piano concerto in B flat, Handel arr. Lambert, and of piano concerto in A, Mozart.

Bromsgrove (Mr. Laurence Crosthwaite)—Music in chapel: 3 Church Sonatas, K.67, 244, 328, Mozart; Bagatelle, Dvořák, for string trio and organ. School concert: Symphony in G, K.318, Mozart; Scarlatti Suite, arr. Swinstead; 'Song of Destiny', Brahms; selection from 'Faust', Gounod.

Bryanston (Mr. Paul Rogers)—Staff concert: Beethoven Septet and Bax Sonatina. Professional song recital. Concert of Contemporary music which included compositions by members of the School. Choral and orchestral concert: 'Ruy Blas', Mendelssohn; first movement, fourth piano concerto, Beethoven; unaccompanied chorus, 'Annie Miller', Kodály; Handel's 'L'Allegro', arr. Arnold Foster.

Caterham (Mr. W. H. Milnes)—Five Music Society concerts, with two Members' Evenings which included compositions by Arthur Baynon.

Charterhouse (Mr. John Wilson)—Vaughan Williams programme by choir and orchestra: 'Rhosymedre', Festival Te Deum, and music composed for the Charterhouse 'Masque'. Informal concert: violin duo, Bartók; trios by Bach, Beethoven, Mozart and Milhaud; quartet by Raeburn and quintet by Pierné. Organ recitals: boys played B minor and 'Jig' fugues, Bach; 'Tu es Petra', Mulet, and 'Passacaglia', Rheinberger. House instrumental competitions judged by Dr. W. H. Harris.

Cheltenham (Mr. W. D. Pritchard)—Orchestral concert: piano concerto in B flat, Handel arr. Lambert; violin concerto, Nardini arr. Angeli, 'Music for Children', Walton. Junior School: concert performance of 'The Little Sweep', Britten, and first movement 'Jupiter' symphony, Mozart. Three Music Club meetings.

Chigwell (Mr. J. G. Auton)—School concert: movements from 'Surprise' Symphony, Haydn; 'Music for His Majesty's Sackbuts and Cornetts', Locke; 'Blest Pair', Parry; 'Zadok', Handel; 'Just So Songs', German, arr. Jacob.

Clifton (Dr. D. G. A. Fox)—Piano recital by boys: Chromatic fantasia and fugue, Bach; Ballade in A flat, Chopin; 'Carnaval', Schumann. Boy organists: Preludes in E minor, A major, Prelude and fugue in B minor, Fantasia and fugue in C minor, Toccata and fugue in C major, Bach; Finale, Second Choral, Prelude, Fugue and Variation, Franck; Fantasia in F minor, Mozart; Fantasia and Toccata, Stanford; Second Sonata, Mendelssohn; Sonata (94th Psalm), Reubke. House instrumental competitions judged by Dr. Herbert Howells.

Dauntsey's (Mr. C. L. Nightingale)—School concert: movements from 'London' Symphony, Haydn, horn concerto, Mozart, bassoon concerto, Mozart; 'Songs of the Sea', Stanford. House music competitions judged by Dr. D. G. A. Fox.

Denstone (Mr. Lionel Lethbridge)—Informal concert of vocal and instrumental music. Recital of string and organ music in the chapel for the Lichfield and District Organists' Association. Speech Day service: Festival Te Deum, Vaughan Williams. Many anthems and service settings throughout the term.

Ellesmere (Mr. Rex Lumley)—Speech Day concert: part-songs and 'Oriana' madrigals; 'Rule, Britannia', Arne, arr. Sargent; 'Revenge', Stanford. The choir sang evensong in Lichfield Cathedral (Dyson in F and Byrd's 'Teach me, O Lord'). Madrigal Society concert at another school. Regular anthems and service settings.

Framlingham (Mr. Alan Hall)—Elizabethan music for 'Midsummer Night's Dream'. Three professional concerts: organ, piano and wind ensemble. Anthems at evensong.

Giggleswick (Dr. H. L. Smith)—Speech Day concert: 'Hear my prayer', Mendelssohn; 'My soul, there is a country', Parry; 'Marienlieder', Brahms. Organ recital.

Harrow (Mr. Hector McCurrach)—Madrigal Group in 'Midsummer Night's Dream'. School Songs on Speech Day. Open rehearsal of seven concerto movements, the soloists including two violinists from Westminster School. School concert: movements from piano concerto in C minor, Mozart, piano concerto, Schumann, flute concerto K.315, Mozart. Organ and song recital; Stanford church music recital. Three professional concerts: violin, bass, string quartet. Music Prize competitions judged by Edric Cundell.

Hurstpierpoint (Mr. Wilfred Smith)—Incidental music for 'Cymbeline'. Two organ recitals: Bach, Parry and Stanford. School concert: madrigals and orchestral movements from works by Bach, Haydn, Mozart and Schubert.

King Edward's, Birmingham (Dr. Willis Grant)—'Judas Maccabaeus', Handel. Midday recital: piano, organ and violin. Organ recital of music by Bach.

King's School, Bruton (Mr. Lamont Kennaway)—School concert: orchestral excerpts, Haydn and Moszkowski. Bach concert: music from D major Suite, 'Dramma per Musica', and the 'Peasant Cantata'.

Kingswood, Bath (Mr. P. J. Hancox)—Speech Day concert: movements from third piano concerto, Beethoven, violin concerto K. 216, Mozart, and ninth Symphony in C, Schubert.

Malvern (Mr. Leonard Blake)—Speech Day concert: String trio, Haydn; Suite for flute and piano, Dunhill; movements from D minor piano concerto K. 466, Mozart, and 'London' Symphony, Haydn; orchestral excerpts by Arne, Boyce, Handel and Sullivan. Staff concert and boys' concert for members of the Music Masters' Association.

Merchant Taylors' (Mr. Philip Tomblings)—Incidental music for 'Henry IV, Part I'. School concert: Suite for orchestra, Purcell; Concertino for strings, Kuchler, arr. Crowther; 'L'Allegro', Handel, arr. Arnold Foster. Commemoration service in St. Paul's Cathedral: Te Deum in B flat, Stanford, and 'O come ye servants of the Lord', Tye.

Monkton Combe (Mr. Anthony Smith-Masters)—'The Creation', Part One, Haydn. Concert with Westonbirt School: 'Peasant Cantata', Bach; movements from piano concerto in D, Haydn, and first Symphony, Beethoven.

Oundle (Mr. J. A. Tatam)—Summer concert: movements from Septet, Beethoven, Sonata for two violins and piano, Arne, and the 'Unfinished' Symphony, Schubert; four 'Liebeslieder', op. 52, Brahms. Professional concert: vocal ensemble. House singing competition judged by Dr. C. Armstrong Gibbs.

Plymouth College (Mr. J. H. Hill)—School concert: 'The Revenge', Stanford; movements from 'London' Symphony, Haydn; madrigals and sea shanties.

Queen's College, Taunton (Mr. Sidney Lawton)—Dedication of Intimate Chapel: 'Sleepers, wake', Bach; Festival Te Deum, Vaughan Williams; 'Hosanna to the Son', Gibbons; 'Crown Imperial', Walton. Speech Day concert: movements from eighth Concerto Grosso, Handel, and piano concerto in A, Mozart.

Repton (Mr. Mervyn Williams)—School concert: Aria with orchestra 'Non più andrai', Mozart; movements from fifth Symphony, Beethoven, and Symphony no. 40, Mozart. Chamber music concert, mainly by boys: clarinet quintet, Mozart, and first movement, 'Nigger' quartet, Dvořák.

Rugby (Mr. C. L. Salmóns)—School concert: Overture 'Russlan and Ludmilla', Glinka; second movement symphony no. 6, Tchaikovsky; first movement piano concerto no. 2, Brahms; 'Songs of the Fleet', Stanford. Music Club concert: movements from sonatas for piano, cello, flute, and bassoon by Schumann, Sammartini, Handel and Hindemith; Rhapsodie in G minor, Brahms. Concert by Junior Orchestra. Four professional concerts: violin, piano, wind ensemble, boys' choir. House instrumental competitions judged by Henry Havergal.

St. Paul's (Mr. Ivor Davies)—Summer concert: 'Serenade to Music', Vaughan Williams; 'Egmont' overture, Beethoven; 'Military' Symphony, Haydn. Instrumental Club: String quintet in G minor, Mozart. A recital of anthems.

St. Peter's, York (Mr. Frederic Waine)—Commemoration service: Te Deum in B flat, Stanford; 'Blessed be the God and Father', S. S. Wesley. House instrumental competitions judged by Professor A. J. B. Hutchings.

Sedburgh (Mr. Kenneth Anderson)—School concert: 'Cibel', Lully; movements from twelfth Concerto Grosso, Handel, and 'Naila', Delibes; vocal and instrumental solos. Concert performance, 'Pirates of Penzance', Sullivan. Staff concert: piano, violin, cello. House music competitions.

Sherborne (Mr. Robert Ferry)—Commemoration concert and School concert: 'Titus' overture, Mozart; 'Occasional' overture, Handel; Concertos for strings, Stanley, piano and strings, Finzi, and flute and strings, Handel, arr. Bergman; two movements, Octet, Schubert; Choral fantasia, 'Beggars' Opera', arr. Jacobson. Commemoration service: Te Deum in C, Stanford. Band concert. Music Club concert: instrumental solos. Staff concert: violin and piano. Professional concert: Elizabethan songs.

Shrewsbury (Mr. John Stainer)—Music for 'Masque of Shrewsbury'. Centenary thanksgiving service: Te Deum in B flat and Evening Service in A, Stanford. Boys' concert: two-piano music and singer. Concert by Cambridge undergraduates. End-of-term concert: movements from wind Divertimento, Haydn, and 'Unfinished' Symphony, Schubert; unison and chorus songs.

Tonbridge (Dr. A. W. Bunney)—Excerpts from Mass in B minor, Bach. Two informal concerts: movements from Divertimento no. 1, Mozart; piano quintet, Beethoven; trumpet concerto, Haydn. Concert performance of 'The Mikado', Sullivan.

Uppingham (Mr. Christopher Cowan)—Speech Day concert: 'Fantasia on Alleluya Hymn', Gordon Jacob; 'Schwanda' polka, Weinberger; 'Saltarello' trio, Frank Bridge; Fantasia for strings, Purcell. School concert: violin concerto, Beethoven (professional soloist); Chorus from sixth Chandos Anthem, Handel; 'Daniel and the Lions', Thomas Wood. Two informal concerts: chamber music and school songs. House instrumental competitions judged by Sir George Dyson.

Victoria College, Jersey (Mr. Norman Blake)—Centenary concert: 'Blest Pair of Sirens', Parry; unison songs; performance of 'Bastien and Bastienne', Mozart. Professional piano recital.

Wellington College (Mr. Maurice Allen)—Speech

Day concert: 'The Revenge', Stanford; piano concerto in A, Mozart; movements from 'Surprise' Symphony, Haydn, and 'Pineapple Poll' Suite, Sullivan, arr. Mackerras. Staff concert: violin and piano. Music Society concert: 'Songs of Springtime', Moeran; movements from trio in E flat, Mozart. Music Society: two lecture-recitals.

Westminster (Mr. Arnold Foster)—School concert: 'Serenade to Music', Vaughan Williams; first movement Trio in B flat, Beethoven, and violin concerto in A, Mozart; 'Karelia' overture, Sibelius; 'Cortège' from 'Mlada' (with chorus), Rimsky-Korsakov. Professional concert: string orchestra. Five informal concerts. House music competitions judged by Arnold Goldsbrough.

MISCELLANEOUS

Glyndebourne and London Opera

Mr. John Christie quotes, with strong disapproval, words from the notice of Glyndebourne opera in our August issue. The relevant passage was as follows: 'There is one essential difference, other than the language of performance, between Glyndebourne and the two London houses: that of practical outlook. At Glyndebourne singers are in the search for a reputation; in London, with the B.B.C. and the subsidized opera at Covent Garden and Sadler's Wells, they are, by and large, merely earning a living. What effect polished performances at Glyndebourne can have upon the discrimination of London audiences, who are these days all too ready to accept the second- and third-rate, is still a conjectural one, for the opera here is as remote from the average concert-goer's experience as the festivals at Aix and Bayreuth.'

In Mr. Christie's view these statements are 'silly, irresponsible and rude'. He proceeds: 'The Glyndebourne singers are not merely in search for a reputation. They are here to be inspired by working with the great under ideal conditions, where all is happiness. Here they learn; here they try their hardest. In the result they often get somewhere near delivering the goods. Incidentally they may add to their reputation, but that is certainly not their overriding purpose. They return with enlarged experience to the rest of the world where human beings are generally too small-minded to organize successfully their own work and affairs. Glyndebourne is an ideal, and it is that which attracts artists and audiences. I am sure that artists in the two London houses will be equally indignant with this comment that they are merely earning their living. . . . The two London houses should be associated with Glyndebourne in the one ideal. We are not in competition. Our conditions of work are too different. The audiences as well as the artists could then together pursue the ideal. . . .'

[Our notice of Glyndebourne was written by Mr. Richard RePass, an American student and critic who has been spending several months in England and on the continent, and whose detached views on our musical life we have been glad to admit to our columns.—EDITOR.]

The Northern Polytechnic, Holloway

The Department of Radio and Musical Instrument Technology conducts day, part-time and evening classes in relevant subjects too many to enumerate. Here are some of them: Musical Instrument Design, Piano Maintenance, Repairs, Tuning, Toning and Regulating, Violin, Viola and Cello making, Full Orchestra, Chamber Music, Theory, and Piano playing; telecommunications engineering, television engineering, radio servicing and so on. Particulars may be had from the Secretary to the Head of the Department, Miss D. E. Moore, at the Polytechnic.

The Glebe Singers have recommenced rehearsals and are preparing operatic works. There are vacancies for all voices and opportunities for soloists. Rehearsals are held on Mondays at Kingsley School, Glebe Place, Chelsea. Particulars may be had from the Hon. Secretary, Miss Dee, 26 Kilburn Priory, N.W.6.

The Welldon Singers (fourteen voices) who specialize in the performance of madrigals and part-songs at concerts for charitable causes have vacancies in all parts. Rehearsals are held on Tuesdays at 8.0 in a private house at Harrow. Those who wish for an audition should write to the Hon. Secretary, Mr. C. Eric Fautley, 7b Granville Parade, College Road, Harrow.

The South West London Choral Society (Frank Odell) has resumed rehearsals at the Central Hall, Tooting; Verdi's Requiem is the work in preparation. There are vacancies for tenors and basses. Particulars from the Secretary, Miss E. Nicholls, 69 Ribblesdale Road, S.W.16.

The Chantry Singers, a women's choir, would like new members. Rehearsals are held in Ilford on Wednesdays at 7.30. Particulars may be had from Miss Louise Cootes, 69 Lechmere Avenue, Woodford Green, Essex.

Rural Music Schools Association

The Summer School for String Teachers was held at Roehampton on 7-15 August, and was attended by a larger number of students than in any previous year. The staff consisted of Mr. Bernard Shore, Miss Gertrude Collins, Mr. Arthur Trew, Miss Mary Ibberson and Mr. Christopher le Fleming. Visiting lecturers were Mrs. Dorothy Waring (double-bass) and Mr. Edward Withers. Particulars of future courses may be had from the Secretary at Little Benslow Hills, Hitchin, Herts.

University of London: Extension Courses

Extension Courses dealing with music, ballet, theatre and the cinema are held at various centres in and around London. The fees per course range from five to ten shillings. Particulars may be had from the Deputy Director (Extension), Department of Extra-Mural Studies, Senate House, W.C.1.

Mr. Denis Stevens is to give two lectures, in French, to the Institut des Hautes Etudes and the British Council in Brussels, during October. The subjects will be English music in the fifteenth and sixteenth centuries.

André Fleury, now organist of Dijon Cathedral, will give the first recital of the Organ Music Society's next series at St. Peter's, Eaton Square, S.W.1, on Thursday, 30 October, at 8.0. His programme will include Widor's sixth symphony.

A Week at the Summer School, Bryanston

Life is so full at the School, and there is such an air of vitality and industry that all become infected with enthusiasm. There are lectures every day, both morning and afternoon, and concerts every evening. Time to spare can be passed in swimming, tennis, dancing, and so on, or members can just roam at will through the beautiful grounds, which are four hundred acres in extent. The School is completely self-contained, almost anything from sandwiches to tennis rackets being readily obtainable on the premises. Consequently there is no need to stray outside the precincts unless you wish to go on one of the organized coach trips to beauty spots in the neighbourhood.

I met many others holidaying alone. We made friends and were able to talk music as much as we liked, get together for chamber music, or accompany singers or instrumentalists. There is something for everybody—choral singing, madrigals, rounds and recorder classes. About thirty practice rooms are available, most of them equipped with pianos. Consultation lessons can be had for an additional fee. If you are one of the many music-lovers who do not play an instrument, but who collect gramophone records, you can go to all the concerts, attend lectures and discussions and hobnob with other 'gramophiles'.

The concerts were a great success, each one seeming to exceed the other in the pitch of enjoyment reached by the audience; perhaps this was due to the growing intensity of the musical mood as the week progressed. There were recitals by the Amadeus Quartet, including delightful performances of the Mozart Quintets in G minor (K.516) and D (K.593) with Cecil Aronowitz; piano recitals by Denis Matthews, and harpsichord and violin music played by Olive Zorian and George Malcolm. On one occasion Shostakovich's Piano Quintet, op. 57, given by the Amadeus with William Glock, was received with such acclamation that the lively third movement was repeated. A novel finish to that particular evening was provided by George Malcolm, who gave a harpsichord recital of Rameau pieces at 11 p.m.

The week was rounded off with a concert by the Boyd Neel Orchestra conducted by Georges Enesco. The programme consisted of 'My heart is inditing', which the choir had been preparing during the week; Bach's Concerto in A with Denis Matthews; Martin's Petite Symphonie Concertante for string orchestra, harp (Maria Korczynska), harpsichord (George Malcolm) and piano (William Glock); and finally a stirring performance of Beethoven's Grosse Fuge (which many of us discovered needed far more concentration in listening than some of the modern works).

Since Bryanston lacks a real concert hall, the final concert of the week, and also George Malcolm's late evening recital, were given in the wide and lofty panelled corridor between the entrance and the music room. The ends were sealed off by folding doors, and the sound came up as from a huge well to those who were listening above by the ornamental balustrade. This provided a picturesque setting and ideal acoustic conditions.

MOLLY GRACE.

London Bach Society

Three concerts, conducted by Dr. Paul Steinitz, are announced for the forthcoming season, all at the church of St. Bartholomew the Great, Smithfield. At the first, on 10 December, a programme of 'Music for Advent and Christmas' will include Alan Bush's cantata, 'The Winter Journey'. In addition, a series of lectures at Caxton Hall will be opened on 21 November by Sir Stuart Wilson. His subject is Bach's St. Matthew Passion, a work which the Society will again perform in German on 7 March.

South Place Sunday Concerts

Concerts during October will be given by the Hirsch String Quartet with James Whitehead in Boccherini

and Schubert quintets (5); William Pleeth and Margaret Good in Beethoven and Rubbra with Frederick Thurston in Brahms's clarinet trio (12); New London Quartet in Beethoven and Bartók with Harry Isaacs in Franck's piano quintet (19); Aeolian String Quartet in Mozart and Smetana (26). All six of Bartók's string quartets are to be played during the season. Concerts begin at 6.30 at the Conway Hall, Red Lion Square, Holborn, and admission is 1s. Details may be had from the Hon. Secretary, G. Hutchinson, 84 Holland Road, W.14.

Leicester's Lunch-Hour Concerts at the Museums and Art Gallery on Thursdays have been planned for the coming series of twenty-six on a basis of chronological programmes by the Keeper of Art, Mr. Philip Tomory, in consultation with Nicholas Choveaux, who has been entrusted with the musical arrangements.

The Leicester Choral and Dramatic Society will give performances of Balfe's 'The Bohemian Girl' on 14-18 October. The musical director is Victor Thomas and Sumner Austin the producer.

Unesco announces a new catalogue of recorded classical and traditional Indian music in its series 'Archives of Recorded Music', now on sale at H.M. Stationery Office (price 15s. 6d. net). The catalogue is in two languages, English and French, and includes a list of more than 1,500 recordings issued by the Hindustan, Megaphone, Columbia and H.M.V. companies, as well as detailed information about the works and the recording musicians. The author of the work is Alain Danielou, a French musicologist, who has lived for many years in Benares. He has preceded the catalogue itself with an introduction containing material on the Indian musical system, scales, modes, styles, rhythms, musicians and instruments. There are ten pages of illustrations of the most frequently used instruments.

Mr. Henry Engler has been appointed music master at the public school for blind boys, Worcester College, in succession to Mr. Logan who has been appointed Secretary to the National Institute for the Blind Music Committee.

The *Gilbert and Sullivan Journal* celebrated last month its hundredth number, and the twenty-first anniversary of Mr. D. Graham Davis as its editor. This issue (price 1s. 6d. from Mr. Lawrence Inkster, 24 Dault Road, S.W.18) includes a symposium in honour of the occasion, to which Francis Toye, Bridget D'Oyly Carte, George Baker and others have contributed.

Carl Rosa Opera Company

For financial reasons the company has had to cancel its projected autumn tour of the provinces. In a Press statement it is pointed out that, although audiences have not decreased, expenses have risen sharply; and that the Arts Council offered no more than £4,000 as a guarantee for an autumn tour, as against the £25,000 which the company asks to ensure its continued existence. A proposal is said to be under consideration for the raising of local guarantee funds in each of the separate towns visited.

Jacques Orchestra

Dr. Reginald Jacques, who was obliged two years ago on medical advice to give up the conductorship of the orchestra which he founded, is to resume the position. He succeeds Mr. John Pritchard, who has found himself unable to continue the regular conductorship owing to his increasing operatic and other commitments.

MUSIC IN THE PROVINCES

Aberdeen—Aberdeen University Recital Choir and Symphony Orchestra on 8 June in Walton's 'Belshazzar's Feast', Sibelius's second Symphony and Brahms's 'Song of Destiny', conducted by Willan Swainson.

Aberystwyth—The programme of the concert given by the L.S.O. on 7 August included Ian Parrott's 'Luxor' and a Double Concerto by Kenneth Harding, conducted by their composers.

Birmingham—The Element String Quartet gave a series of three lunch-hour concerts during June-July. Each programme included one of Matthew Locke's Fantasias for viols arranged for string quartet by André Mangeot; other works included in the recitals were Christopher Edmunds's Second and Peter Wishart's Second.

Bournemouth—Bournemouth Municipal Orchestra's programmes during June included Vaughan Williams's Sixth and Sibelius's Fourth and Fifth Symphonies, conducted by Charles Groves.

King's Lynn—During the King's Lynn Festival in July the first performance in England of Haydn's puppet-opera 'Philemon and Baucis' was given; Dr. Vaughan Williams gave a talk on folk song; the Festival Choir with a section of the L.S.O. and with Elsie Morison gave a concert under Dr. Heathcote Statham, when the programme included Moeran's 'Lonely Waters' and Parry's 'A Song of Darkness and Light'. A second concert was conducted by Barbirolli.

Leeds—Yorkshire Symphony Orchestra's concert on 14 June was conducted by Maurice Miles; programme included Brahms's first Symphony, Walton's 'Portsmouth Point' Overture and Holst's 'A Somerset Rhapsody'.

Leintwardine—A programme of violin, cello and piano music was given on 25 July by K. J. Dietrich and Margaret Beech (violins), Beryl Corke (cello) and Christopher Corke (piano).

Liverpool—The Liverpool Philharmonic Orchestra under Hugo Rignold included in the programme given on 16 June Vaughan Williams's Romance for harmonica and string orchestra with Larry Adler as soloist.

Norwich—Women's Institute Choirs from fourteen districts (about two hundred voices) combined with a string orchestra in Somervell's 'The Forsaken Merman' and Vaughan Williams's 'Songs for the Four Seasons' on 23 May. Dr. Heathcote Statham conducted.

Oxford—The Oxford Madrigal Society gave a concert during June, conducted by George Thewlis. The Oxford Orchestral Society celebrated its jubilee on 14 June with a concert which included a performance of Vaughan Williams's 'Serenade to Music' conducted by the composer, Brahms's 'Academic' Overture conducted by Guy Warrack, the Brandenburg in G under Dr. Thomas Armstrong, 'A Shropshire Lad' conducted by Dr. Sidney Watson, and Parry's 'Blest Pair' under Dr. Reginald Jacques. The Eglesfield Musical Society on 19 June presented Vaughan Williams's 'Oxford Elegy' and Bruce Montgomery's choral song-sequence 'Venus' Praise'. Bernard Rose conducted.

Reading—Reading Youth Orchestra under John Russell gave a concert on 18 July. Programme included Haydn's Concerto in E flat for trumpet (Ivor Norton) and the 'Enigma'.

The B.B.C. begins on 15 October its season of public symphony concerts at the Royal Festival Hall. The conductors are Sir Malcolm Sargent, Sir Adrian Boult, Pierre Monteux, Vittorio Gui, and Sir John Barbirolli, who on 12 November will give the first performance in Britain of a guitar concerto by Villa-Lobos, with Segovia as soloist.

OBITUARY

We regret to record the following death:

HUMPHREY SUMNER MILFORD, on 6 September, aged seventy-five. *Hubert Foss writes*: The death of Sir Humphrey Milford takes from the world of music one who, by his enterprise at the Oxford University Press, exercised from 1924 onwards considerable influence on contemporary English music. Educated at Winchester and New College, Oxford (Scholar and first-class Honours), Milford was appointed by the University of Oxford to be Assistant Secretary to the Delegates in 1900. One of the first projects he handled was the Oxford History of Music, edited by W. H. Hadow. In 1913 he succeeded Henry Frowde in London as publisher to the University of Oxford, and expanded the activities of the Press in many directions. An important one was hymn-books: the 'English Hymnal' (1906) was supplemented after the first world war by 'Songs of Praise' (1925), and other notable books were the 'Oxford Book of Carols', the 'Revised Church Hymnary', 'Hymns of Western Europe', and the 'Clarendon Hymn Book'. In 1923, Milford caused the Oxford University Press to enter the school-music market with the 'Oxford Choral Songs', edited by W. Gillies Whittaker, and in 1924 to undertake a full programme of publishing sheet music. To this task he brought not only the extensive resources of his ancient Press but also enterprise, far-sightedness, and a flair for picking composers. Thus, from 1925 or so, Milford issued the principal works of Vaughan Williams, Warlock, Walton, and Lambert, to mention only four names. Milford also grasped the importance of performance as a part of publication, and was ready in his support of various practical schemes, like the Bach Cantata Club, and the first production of Vaughan Williams's extravaganza, 'The Poisoned Kiss'. Great attention was paid by him to increasing the catalogue of books about music, and he became the leading publisher of such books in the world. Milford had a genius for delegation, but kept the most careful eye and an iron hand of control on all the projects of his Music Department. He was a cultured and beneficent patron as well as a highly successful publisher.

During the Last Month

Published by NOVELLO & Co. Limited

COLE, HUGO.—Nay, Ivy! Part-song for S.A.T.B. (unaccompanied). No. 1315 *Musical Times*. 8d.

SCHUMANN, R.—Concerto in A minor for piano and orchestra, op. 54, edited, with second piano accompaniment, by Herbert Fryer. 6s. 6d.

Published for the H. W. GRAY Co., New York

CALDWELL, MARY E.—Carol of the little King. Christmas carol for youth choir, S.A. No. 2260 Church Music Review. 18 cents.

DAY, STANLEY A.—Jesus, Jesus, little Son. Christmas Anthem for mixed voices with youth choir or solo voice. No. 2250 Church Music Review. 16 cents.

GILBERT, HARRY.—A Christmas Fantasy for chorus of mixed voices, based on familiar carols. No. 2070 Church Music Review. 20 cents.

—A Christmas Fantasy for chorus of women's voices, based on familiar carols. No. 2199 Church Music Review. 20 cents.

GOLDSWORTHY, W. A.—Prayer of Humility. Anthem for mixed voices. No. 2248 Church Music Review. 16 cents.

MEANS, CLAUDE.—God bless thy year. New Year Anthem for mixed voices. No. 2259 Church Music Review. 16 cents.

PASQUET, JEAN.—The Birth of Christ. A Christmas Suite for mixed voices. No. 2258 Church Music Review. 22 cents.

RAMSEY, VAUGHAN.—A Hymn of Brotherhood. Anthem for S.A.B. from an ancient Dutch melody. No. 2255 Church Music Review. 18 cents.

SCHIMMERLING, H. A.—Holy Infant, Son of Mary. Christmas Carol for mixed voices based on a Czech folk melody. No. 2257 Church Music Review. 20 cents.

SOWERBY, LEO.—The snow lay on the ground. Traditional Christmas Carol arranged for unison voices with descant. No. 2238 Church Music Review. 16 cents.

(Continued from p. 439.)

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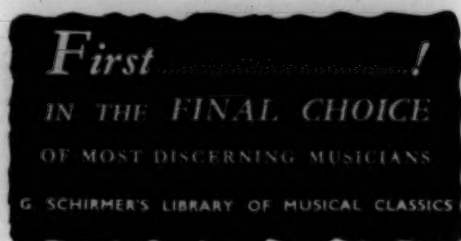
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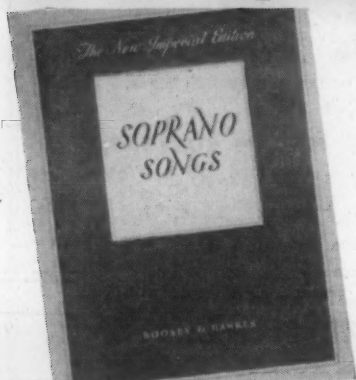
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